Chr. Friedrich Vieweg G.m.b.H.
Berlin-Groß Lichterfelde

Chopin-Auswahl

30 Klavier-Kompositionen

von

Friedrich Chopin

Für den Unterricht progressiv geordnet
und herausgegeben

von

Karl Zuschneid

Preis 2 Mark netto

Vorbemerkungen

Die unter der Bezeichnung „Album“ in den verschiedenen Editionen veröffentlichten Anthologien aus den Werken hervorragender Meister zeigen alle dasselbe Gesicht: sie bringen eine Zusammenstellung der besonders „berühmten“ Stücke ohne Rücksicht auf ihre sehr verschiedenen Schwierigkeitsgrade. Für den Unterricht sind derartige Sammlungen nur in beschränktestem Maße zu verwenden; sie lassen die für eine progressive Vorbildung geeigneten und notwendigen leichteren Stücke fast ganz vermissen; dafür nehmen die schwierigen, oft ein virtuoses Können voraussetzenden Werke den breitesten Raum ein. Ganz besonders tritt dieses Mißverhältnis bei den verschiedenen Chopin-Anthologien zutage; da haben wir z. B. 5—6 „berühmte“ Walzer, die leichteren aber fehlen fast gänzlich; von den 52 Mazurken finden wir desgleichen nur einige wenige und aus den 25 Präludien nur das eine in Des dur. Dafür sind die virtuosen Stücke, Balladen, Impromptus, Etuden, reichlich vertreten. Spieler aber, welche diese letztere Litteratur beherrschen, begnügen sich gewiß nicht mit der Anschaffung eines „Album“. Nun bietet Chopin allerdings kein Unterrichtsmaterial im engeren Sinne; er verlangt selbst in seinen leichtesten Stücken eine gewisse musikalische, geistige und technische Reife, ohne die seiner Tonpoesie nicht beizukommen ist. Wann in der pianistischen Vorbildung mit der Einführung in das so eigne Tonreich Chopins einzusetzen ist, das zu bestimmen bleibt Sache des Lehrers. Jedenfalls muß diese Einführung in gehöriger Progression geschehen, vom Leichteren zum Schwierigeren, nicht sprungweise. Die vorliegende Sammlung dürfte darum einem Bedürfnisse entsprechen. Sie gibt die einzelnen Gattungen der Chopinschen Klavierwerke nach dem ungefähren Schwierigkeitsgrade geordnet unter Ausscheidung ausgesprochener virtuoser Stücke.

Chopin ist in der Niederschrift seiner Werke nicht sonderlich sorgsam gewesen, besonders lassen Phrasierung und Verzierungen an Klarheit und Konsequenz oft zu wünschen übrig. Auch der harmonische Satz weist offenbare Flüchtigkeiten auf, die man unbeschadet aller Pietät und Autorität getrost richtigstellen darf. Vielfach ließ Chopin seine Werke für verschiedene Verleger durch seine Freunde kopieren. Auf diesen Umstand, sowie auf gelegentliche eigenhändige Korrekturen und Änderungen ist die verschiedene Lesart mancher Stellen zurückzuführen. Daß ich in dieser Ausgabe der besten Tradition zu folgen bemüht gewesen bin, bedarf wohl kaum einer Erwähnung. Wenn ich zugunsten einer sinngemäßen Ausführung gelegentlich von der Notierungsweise des Originals abgewichen bin, wie z. B. in der Coda des Nocturnos Op. 9, Nr. 2, so dürfte dies durch den instruktiven Zweck der vorliegenden Ausgabe genügend motiviert sein. Dieselbe Rücksichtnahme veranlaßte mich, die Verzierungen zu erläutern. Hinsichtlich der Phrasierung ist alles, die Übersicht erschwerende Beiwerk vermieden und der Bogen in seiner herkömmlichen Bedeutung als Legatobezeichnung angewandt worden.

Karl Zuschneid

Avant-Propos

Les anthologies prises des œuvres de Maîtres *célèbres,* publiées dans les différentes »Editions« sous le titre d'Album, présentent toutes la même *physionomie.* Elles *réunissent* les pièces particulièrement *célèbres* sans tenir compte des différents degrés de difficulté. On ne peut guère employer ces recueils pour l'instruction, puisqu'il leur manquent presque tout-à-fait les pièces *faciles* et absolument nécessaires, tandis que les pièces les plus difficiles présumant souvent une exécution presque passé maître, remplissent la plus grande partie du cahier. Cette disproportion se fait sentir plus spécialement dans les différentes anthologies de Chopin: nous y voyons, par exemple, 5—6 valses *célèbres,* tandis que les *plus faciles* y manquent presque entièrement; des 52 mazourkas nous n'en trouvons non plus que quelques unes, et des 25 préludes il n'y a que celui en ré bémol majeur, tandis que les pièces du virtuose, les ballades, les impromptus, les études y sont contenues en abondance. De l'autre part c'est bien naturel que les artistes qui commandent déja cette litterature musicale, ne se contenteront jamais de se procurer seulement un Album. C'est vrai que dans le style moderne les œuvres de Chopin n'offrent pas du matériel scolaire; mais ses compositions les plus faciles exigent une certaine maturité musicale de l'esprit et des doigts, sans laquelle on ne pourra jamais s'approprier la poésie de ses idées musicales. C'est au maître de décider *quand* il faudra commencer à *initier l'élève* dans la sphère tonale si caractéristique de Chopin; mais il faut en tout cas que cette initiation soit sur une base progressive, c. a. d. du facile au difficile, pas par sauts ni par bonds. La collection présente est donc provenue de l'exigence: elle contient les différents genres des œuvres pour le piano de Chopin arrangées aussi graduellement que possible selon les degrés de difficultés, en retranchant toute pièce de virtuose.

Chopin ne s'est jamais donné trop de peine en écrivant ses compositions, surtout la manière de phraser et les fioritures manquent trop souvent de clarté et de système; même la phrase harmonique contient des fautes de distraction, qu'il faut corriger sans devoir se réprocher d'avoir profané l'œuvre. Chopin fit souvent copier par ses amis, les œuvres pour les différents éditeurs; puis il a aussi souvent fait des changements et des corrections lui-même; et voilà pourquoi on rencontre de différentes versions en tant de passages. Inutile de dire, que j'ai tâché de suivre la meilleure tradition. Toute déviation de la notation de l'originel comme, par exemple, dans le coda du nocturne Op. 9, No. 2 est motivée suffisamment par l'objet instructif que poursuit cette publication. C'est par la même raison que j'ai cru devoir expliquer les fioritures. Quant à la manière de phraser, j'ai soigneusement rejeté tous les accessoires qui pourraient obscurcir l'aperçu, et j'ai employé la *liaison* en sa signification originelle, c. a. d. en signe du légato.

Karl Zuschneid

Introductory Remarks

The anthologies from the works of celebrated Masters published in the various Editions under the name of "Album", all seem to have been moulded in the same form: they show the same physiognomy, affording an assortment of the best known, pieces regardless of the various degrees of technical difficulties they present. Collections of this kind naturally only lend themselves in a very limited sense and measure to instruction purposes, as they contain but very few, if any, easier pieces suited to progressive study, the volume being monopolised almost entirely with difficult compositions demanding in many cases all but the technic of a virtuoso. This divadvantage forms a prominent feature in the various Chopin-Anthologies, where we find, for instance, 5—6 *celebrated* Waltzes, the easier ones being conspicuous by their all but total absence. Of the 52 Mazurkas we also find only a few, and the D♭ major prelude is the only one out of 25; whereas we are confronted with an abundance of pieces for virtuosi, such as ballads, impromptus, and études; and yet the contents of an "Album" not being such as to satisfy the demands of a virtuoso, will not the work be readily bought by him. Nor must we overlook the fact that as they are Chopin's compositions do not readily lend themselves to instructive purposes in the actual sense of that word; even his easier pieces presuppose a musically matured mind and a highly developed technic without which none can mentally grasp and adequately interpret the poetry of his music. The question as to when a pupil is ready to take up the study of Chopin's works or enter the realm of that composer's inspirations, must be decided by the teacher. One thing, however, is certain: whenever that moment has come, the study must be systematic, progressing from the easy to the difficult compositions. The present selection of compositions, being based upon that idea, may well claim to to supply a want long felt. It contains Chopin's piano-works arranged according to the character of the composition, the technical difficulties determining the order of the same, purely virtuoso-pieces being excluded.

Chopin was not over-careful in writing down his compositions; and the phrasing and the signs of embellishments, more even than other details, leave a great deal to be desired, as regards clearness and consistency. The harmonising also shows evident signs of superficial treatment, and we need not hesitate to alter and correct without fear of desecration. Chopin frequently allowed his friends to copy out his work for various publishers. This fact and his own frequent additions and corrections account for the deviatious in several passages. I need scarcely mention that it has been my endeavour throughout to follow and adopt the ideas of our leading authorities. Whenever I have departed from the original, in favor of a rendering more in keeping with the character of the composition, as, for instance in the coda to Nocturne Op. 9, No. 2, this is amply motivated by the object I pursue in publishing this volume, intended for instructive purposes. For the same reason I felt it my duty to explain the signs of embellishment. As to the phrasing, I have avoided any additions that might, in any way, detrimentally effect a clear conception of the work as a whole. The slur is used, in its time-honoured meaning, to indicate legato playing.
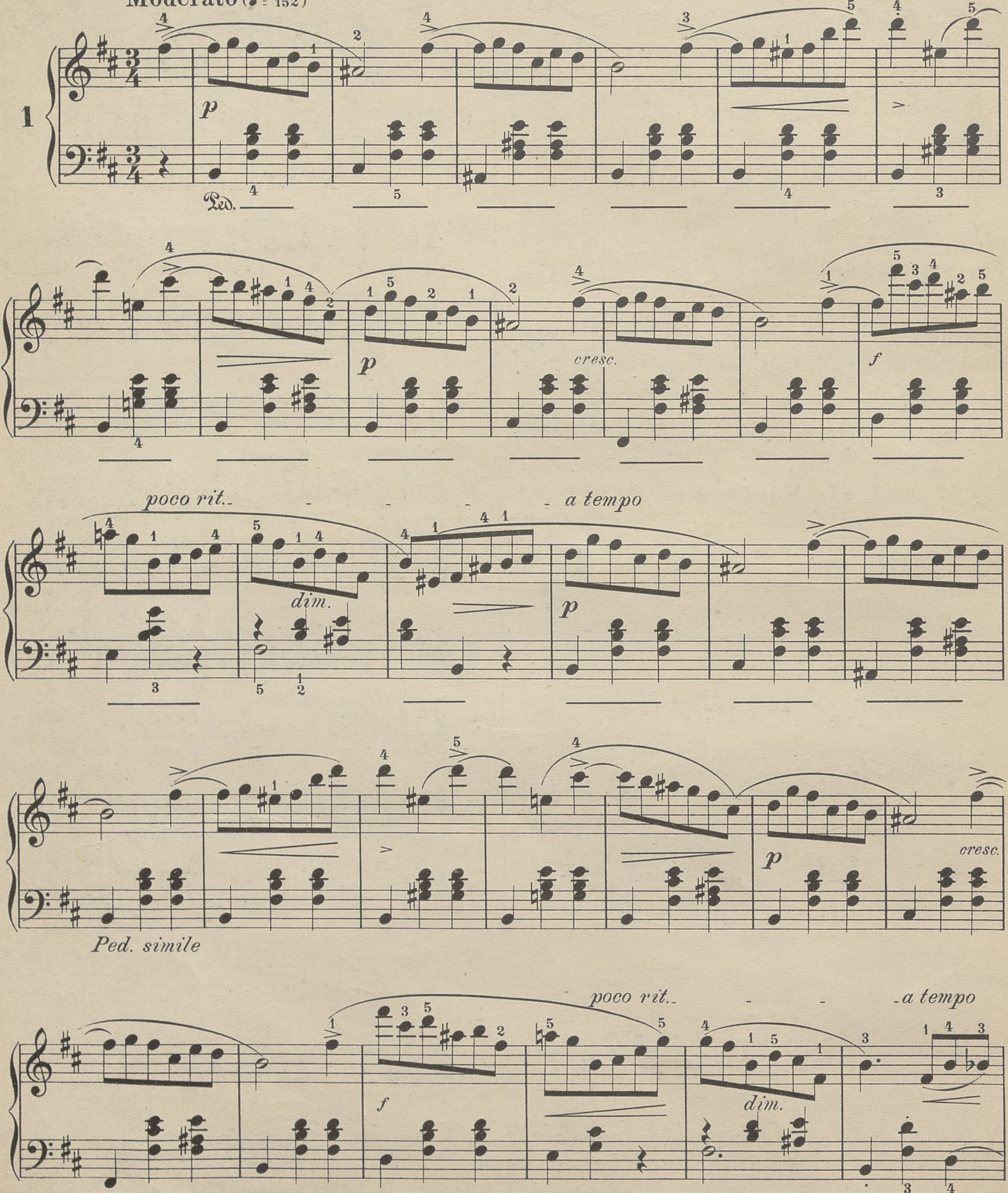
Karl Zuschneid

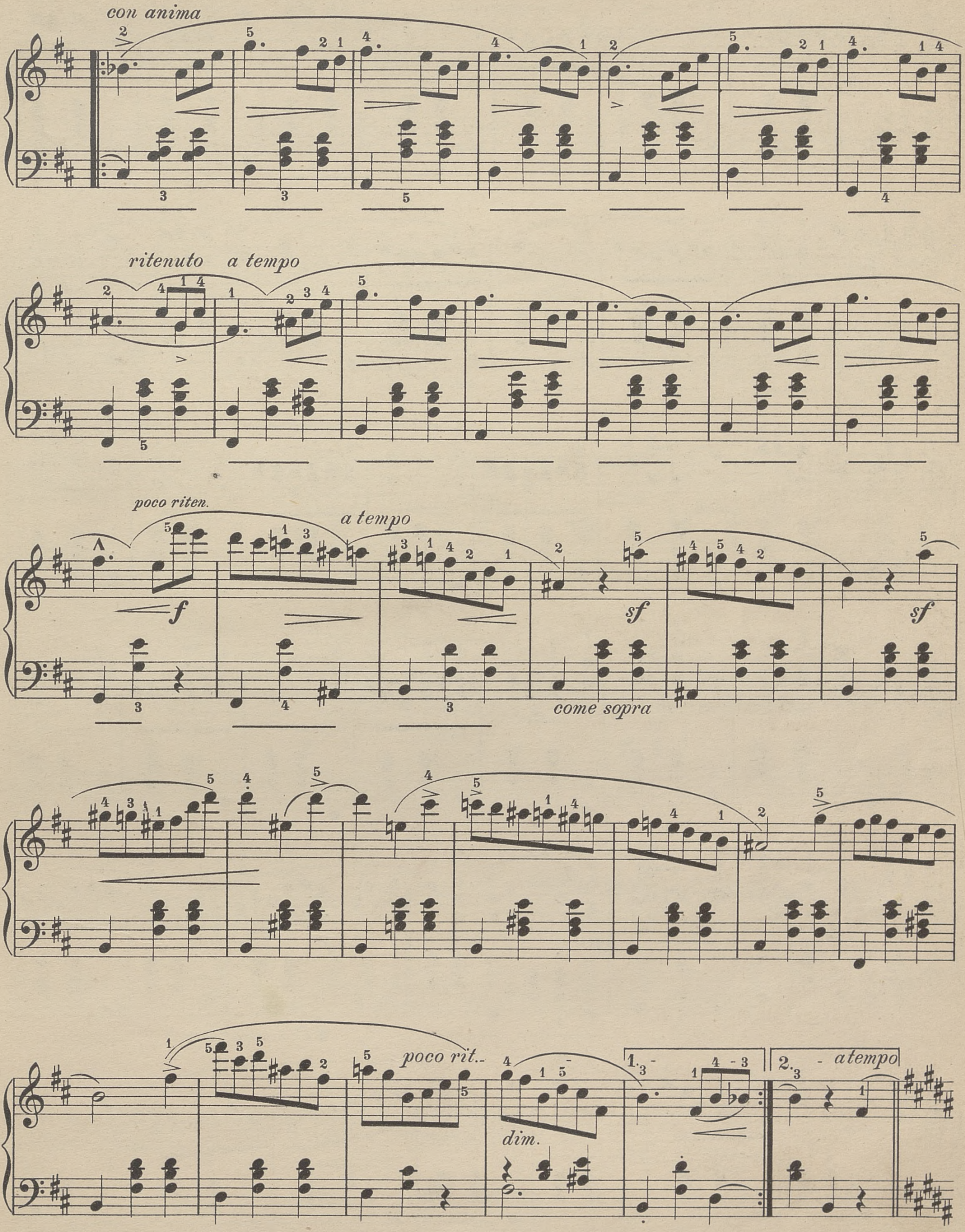
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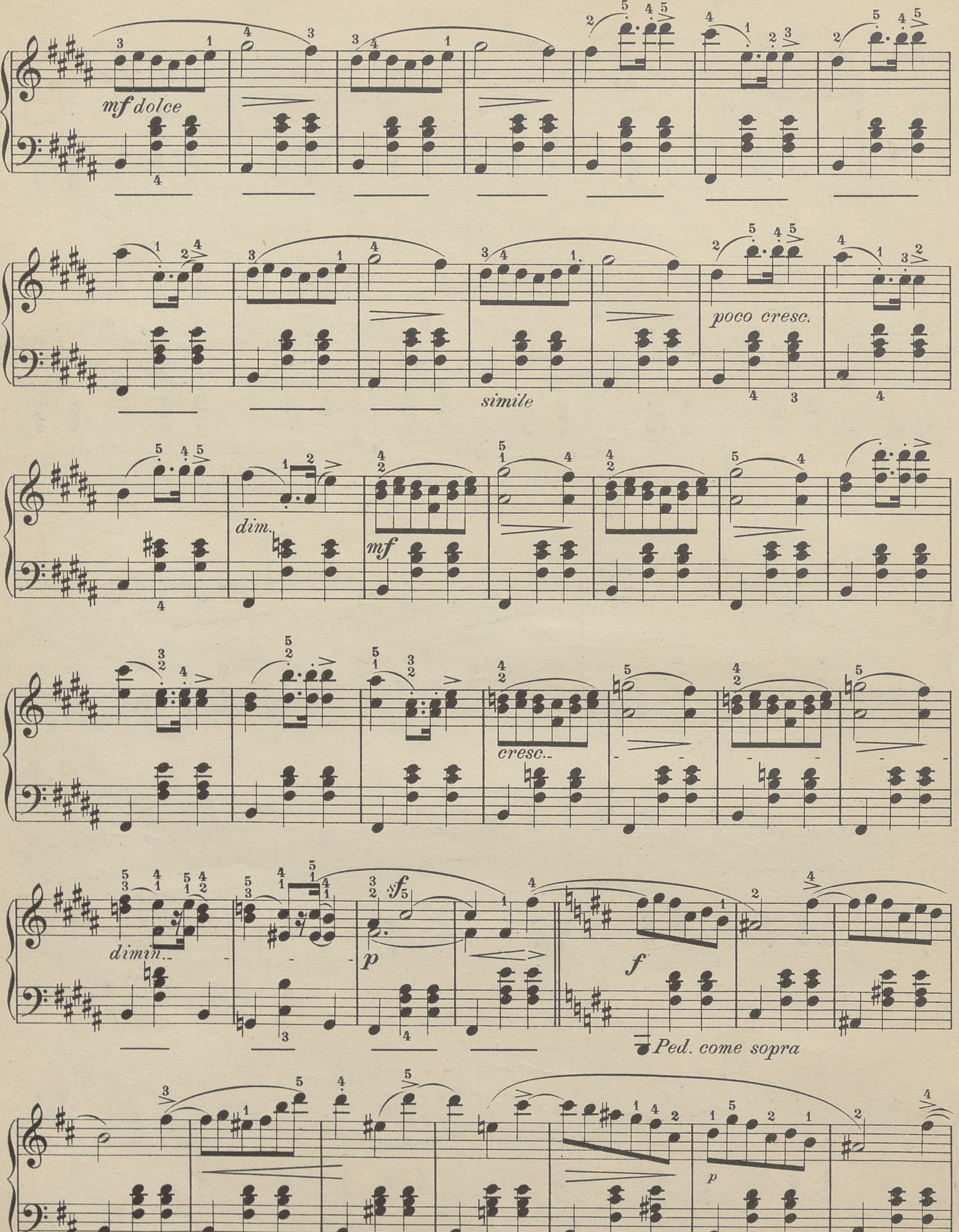
Valse

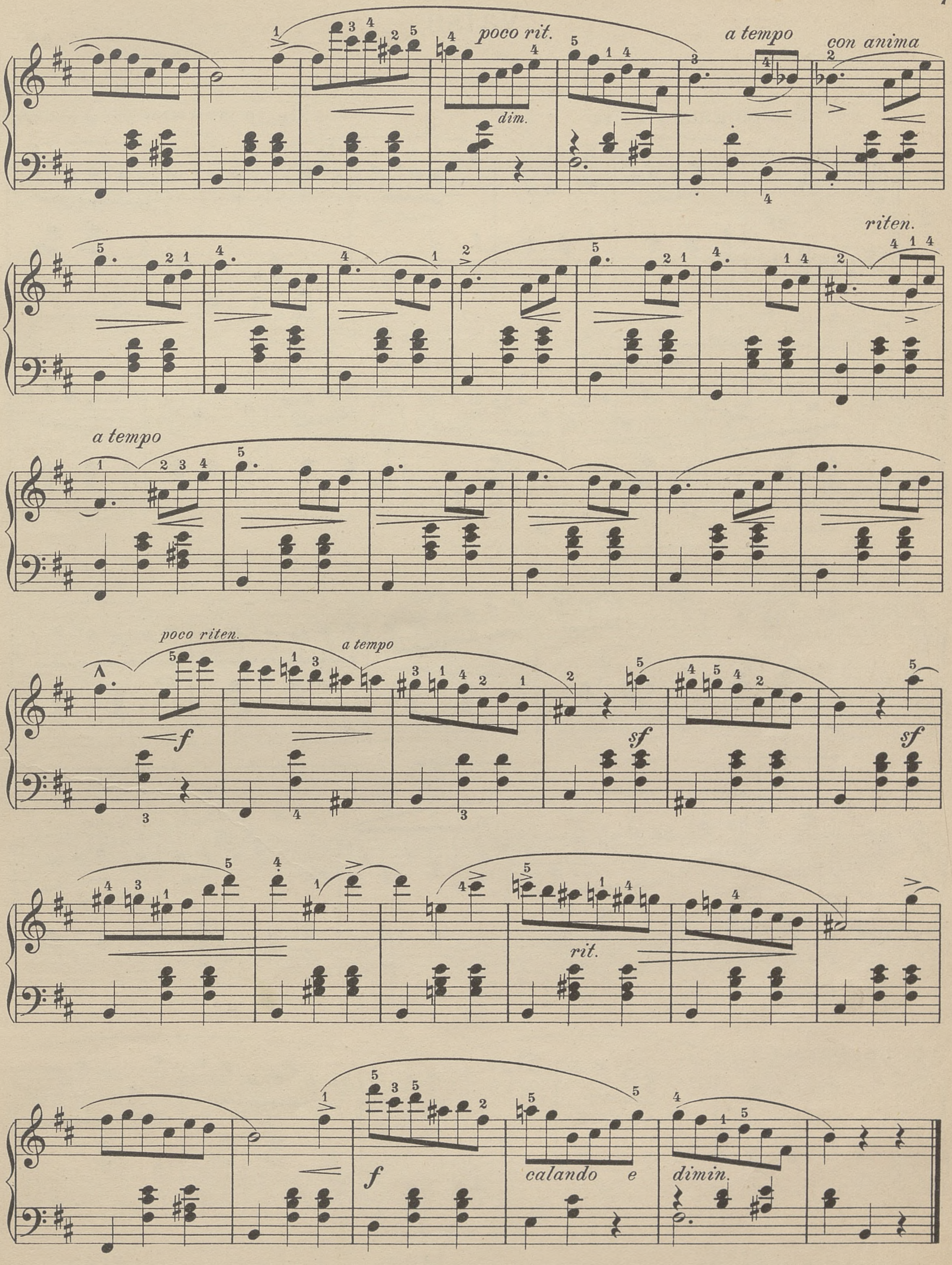
Op. 69 No. 2 (Oeuvre posthume)

Moderato (♩ = 152)



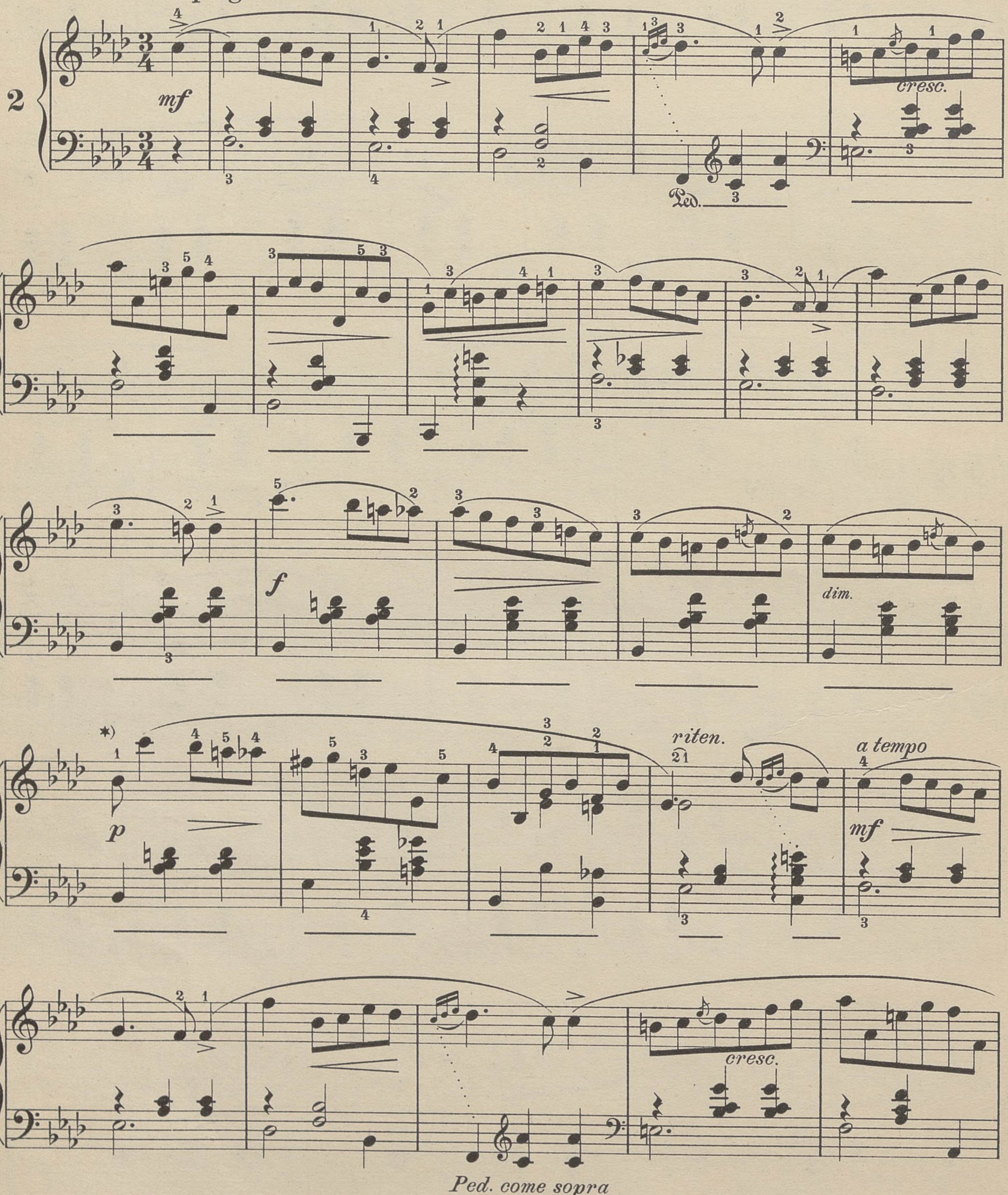

con anima
ritenuto
a tempo
poco riten.
a tempo
come sopra
poco rit.
dim.
a tempo
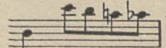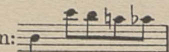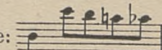

mf dolce
simile
poco cresc.
dim.
mf
cresc.
dimin.
sf
p
f
Ped. come sopra
p

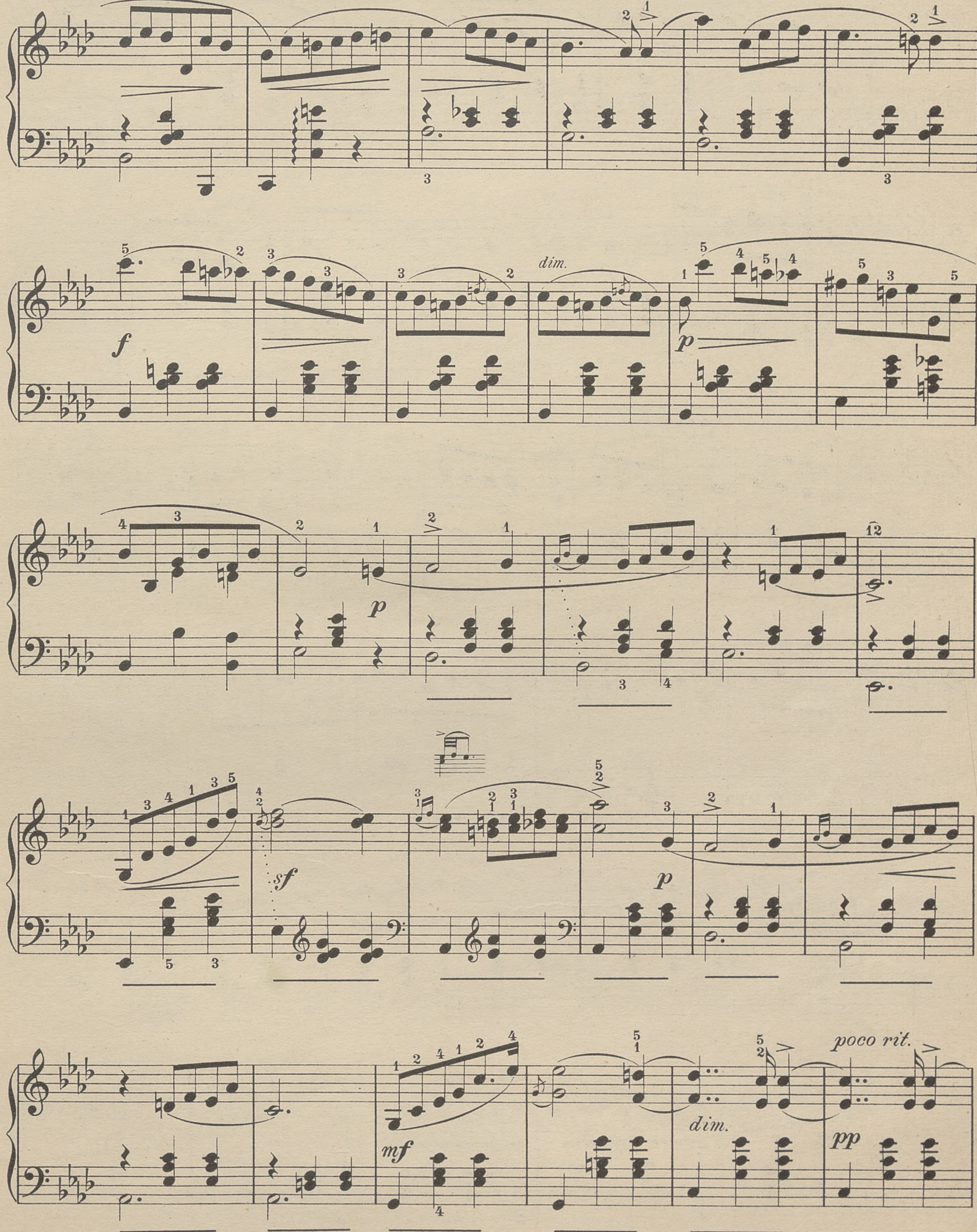

poco rit.
dim.
a tempo
con anima
riten.
a tempo
poco riten.
a tempo
f
sf
rit.
f
calando e dimin.
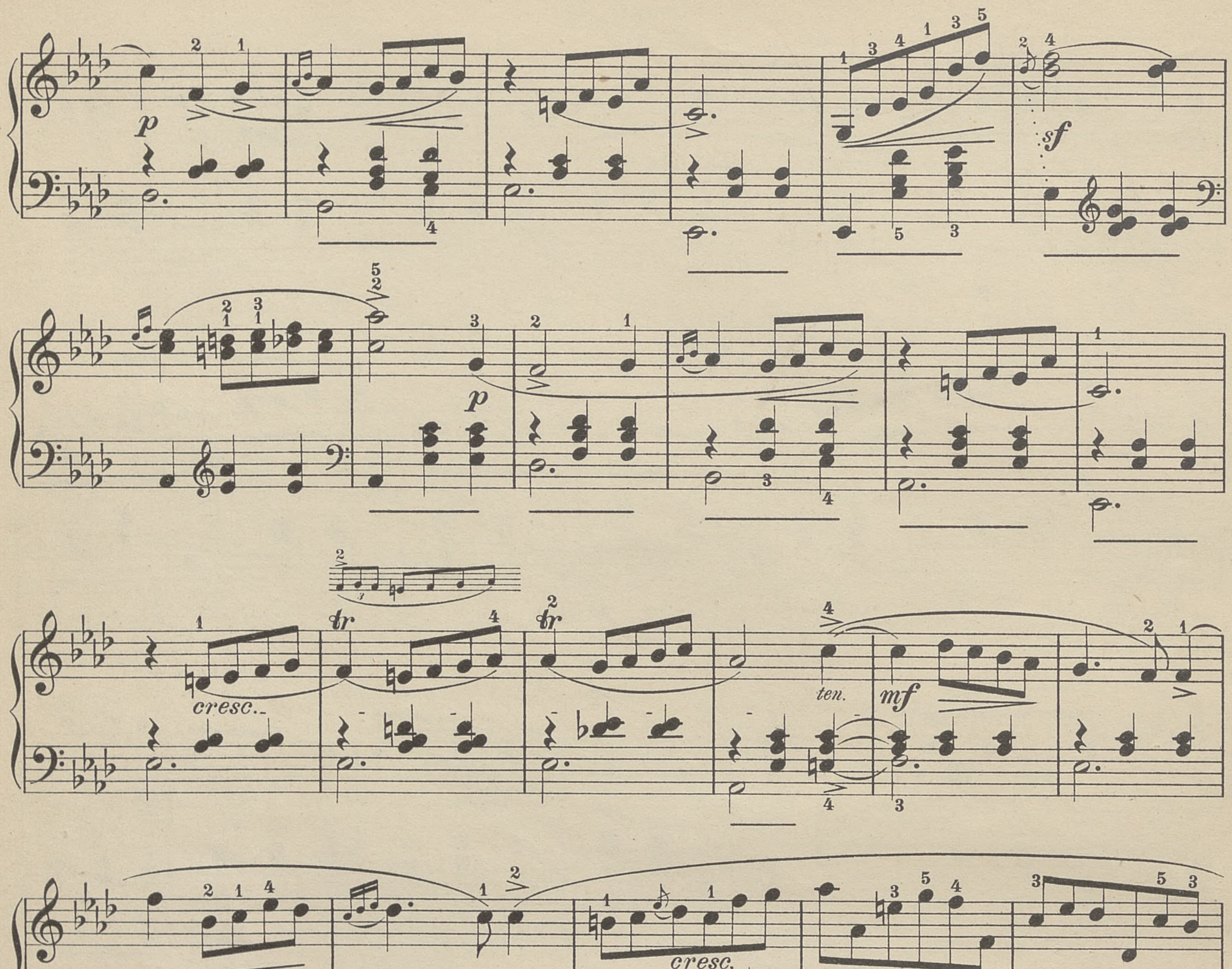
Valse

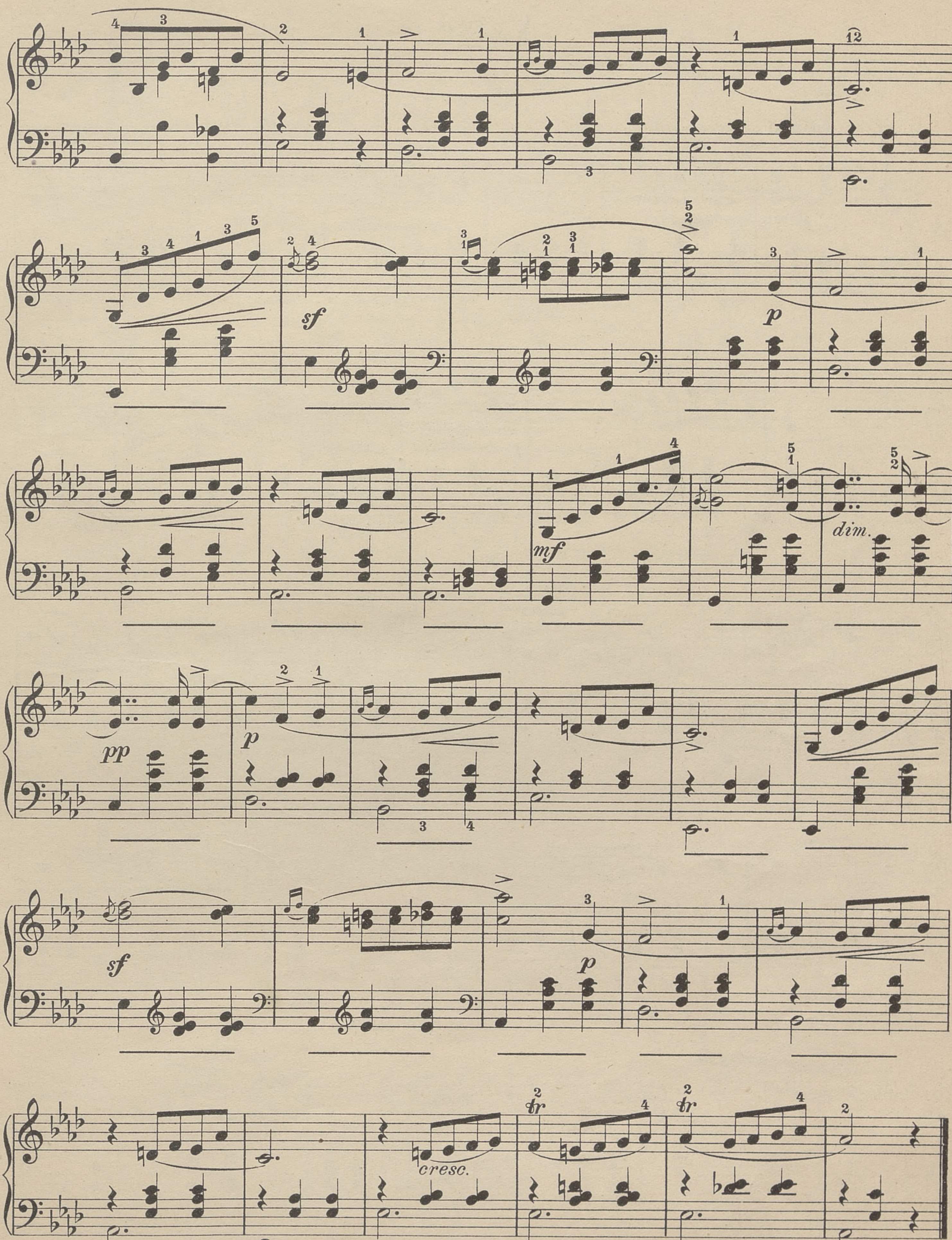
Tempo giusto (♩= 144) **Op. 70 Nº 2 (Oeuvre posthume)**



*) andere Lesart:  | *) another version:  | *) autre variante: 

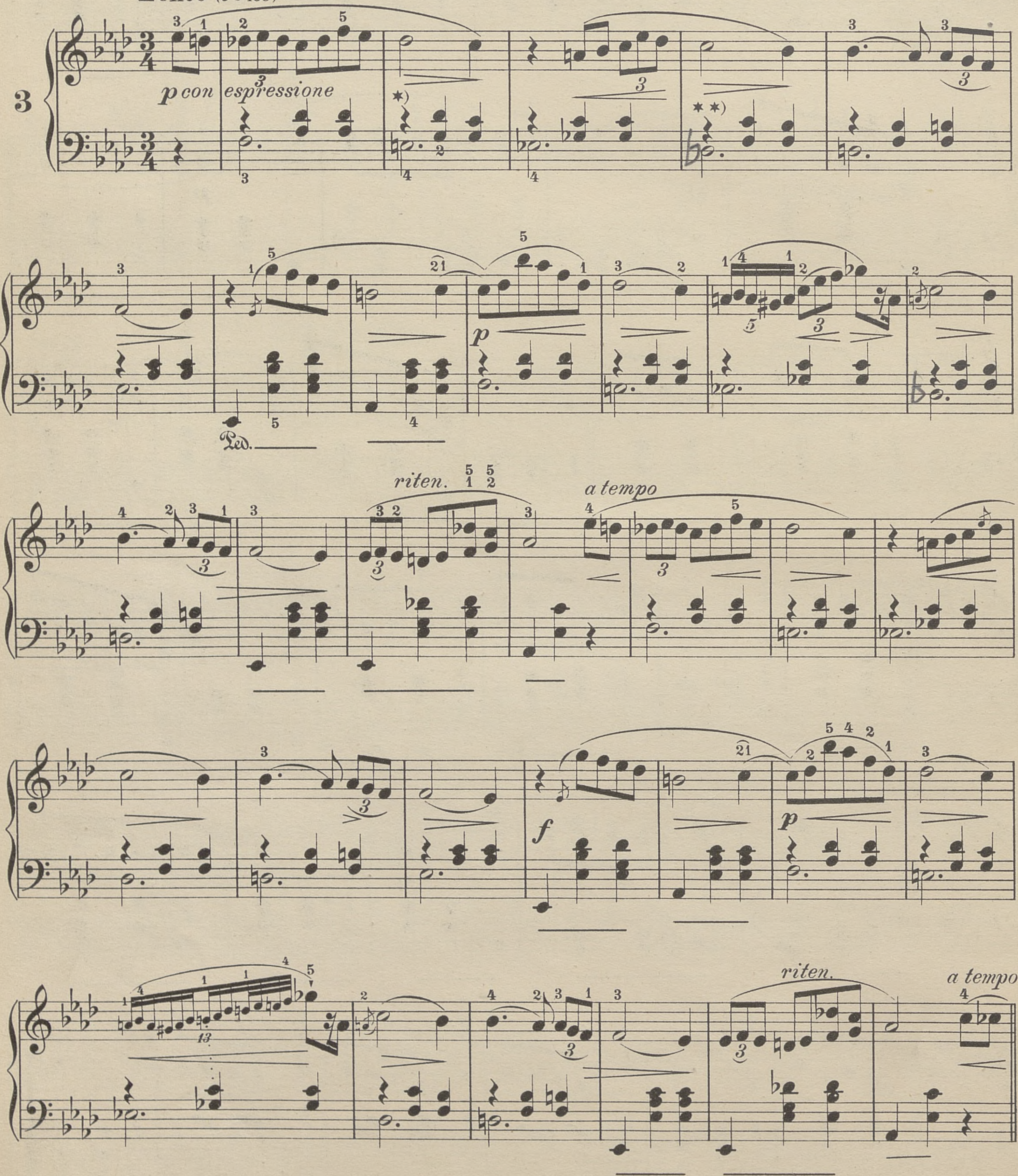

dim.
dim.
poco rit.


p
sf
p
cresc.
ten.
mf
cresc.
come sopra
f
dim.
p

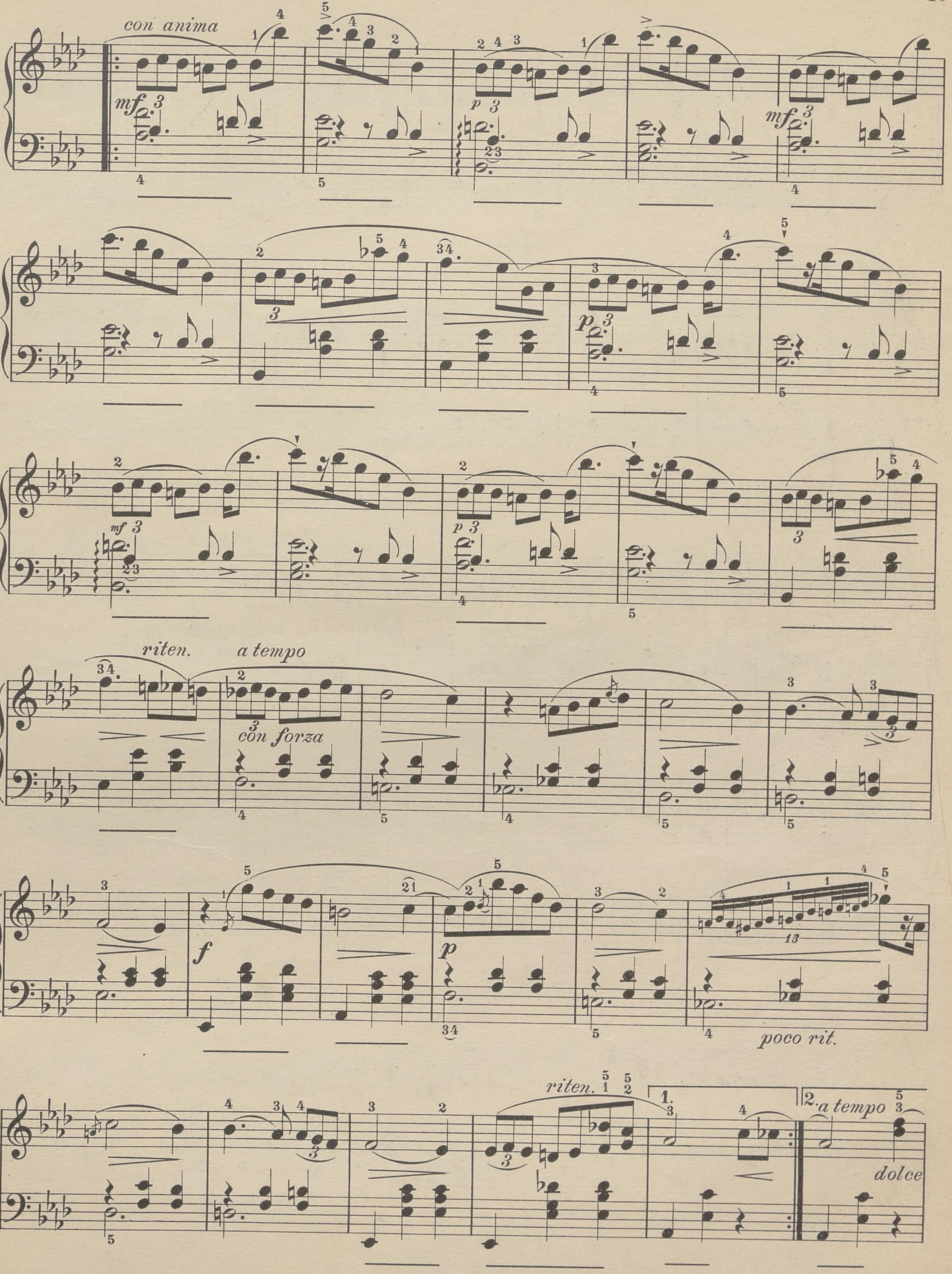

sf
p
dim.
mf
pp
p
sf
p
cresc.
tr
tr

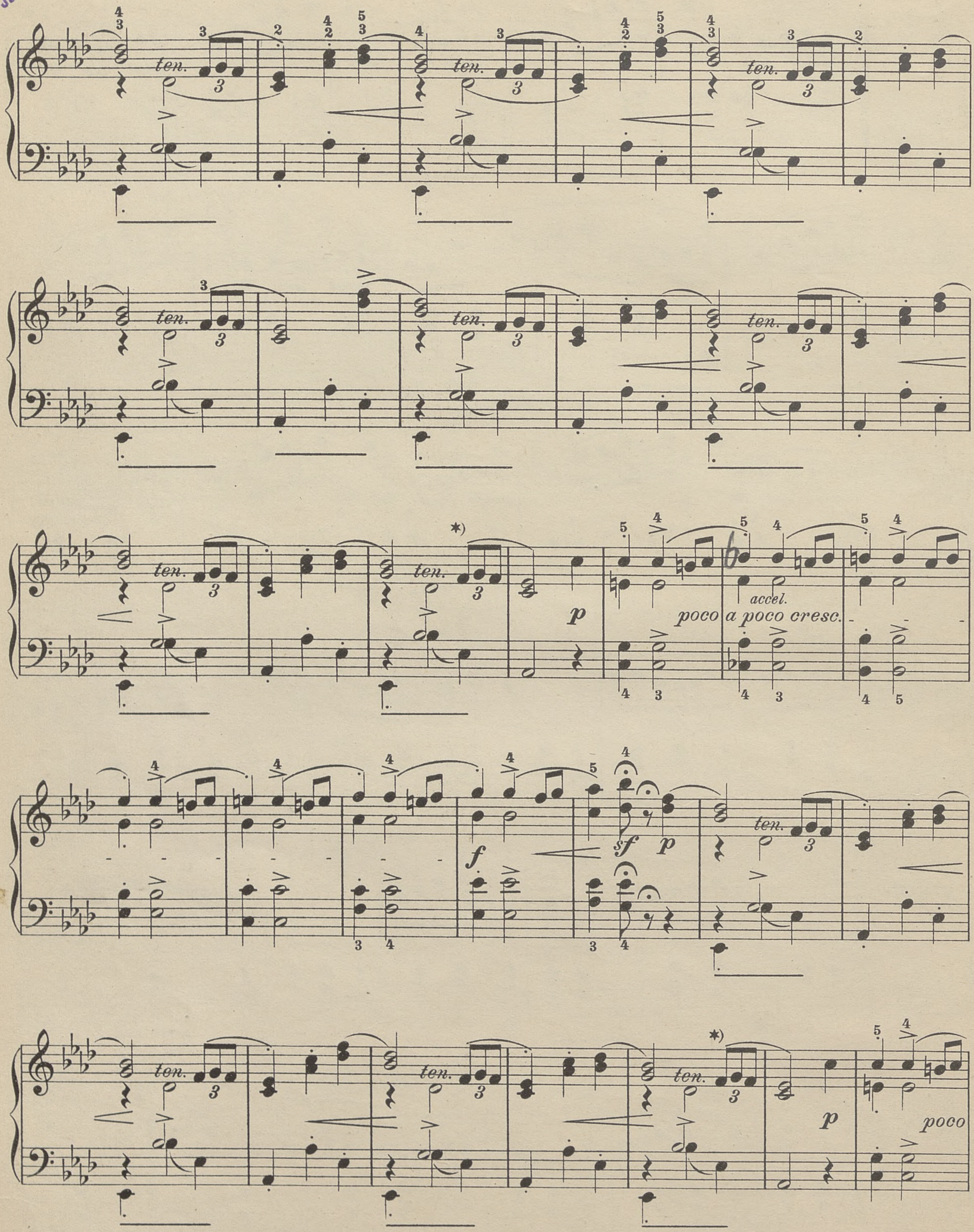
Valse

Lento (♩ = 138) **Op.69 Nº 1 (Oeuvre posthume)**

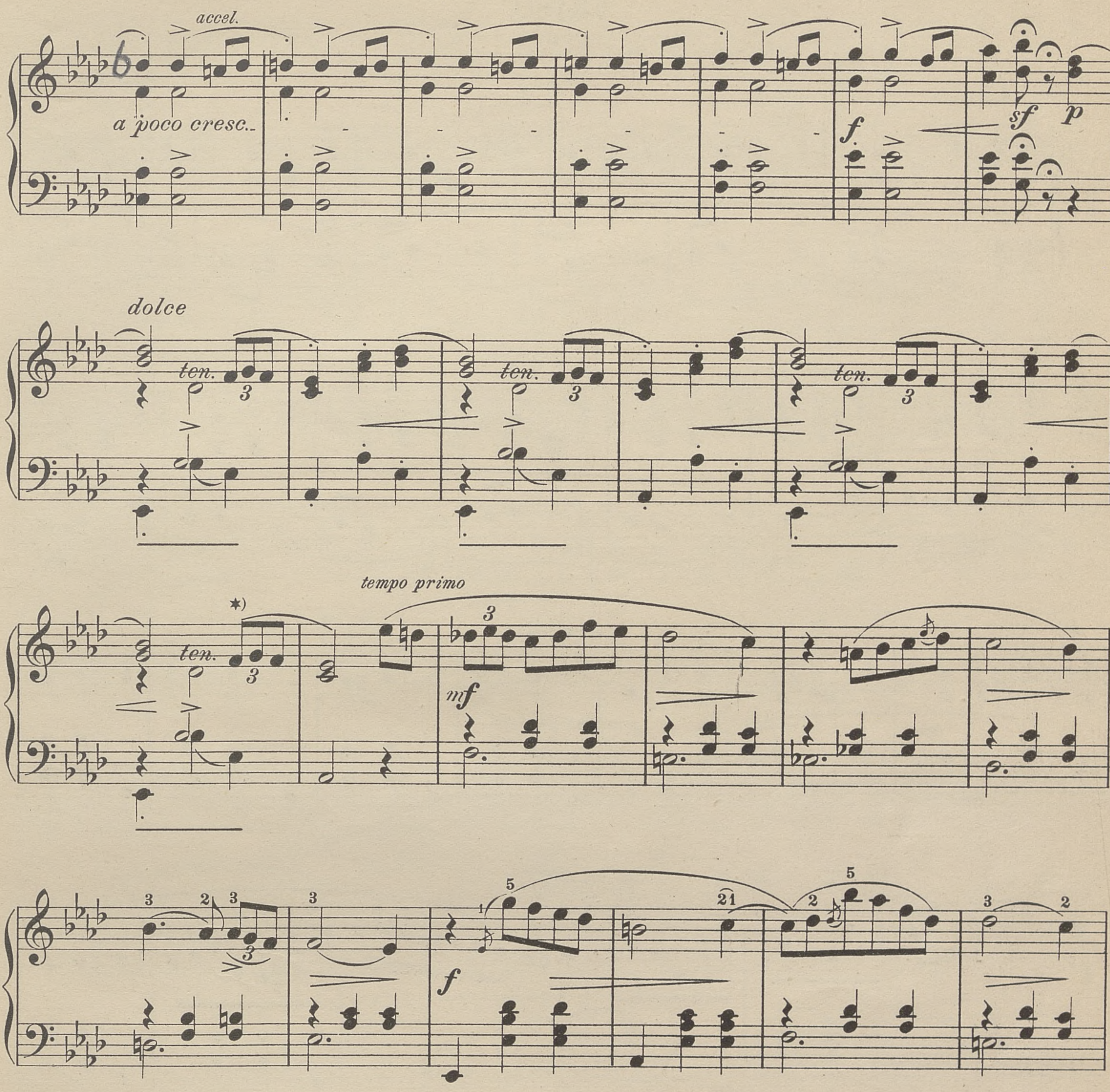


*) andere Lesart: **) | *) another version: **) | *) autre variante: **)


con anima
mf
p
mf
p
mf
p
riten.
a tempo
con forza
f
p
poco rit.
riten.
1.
2. a tempo
dolce



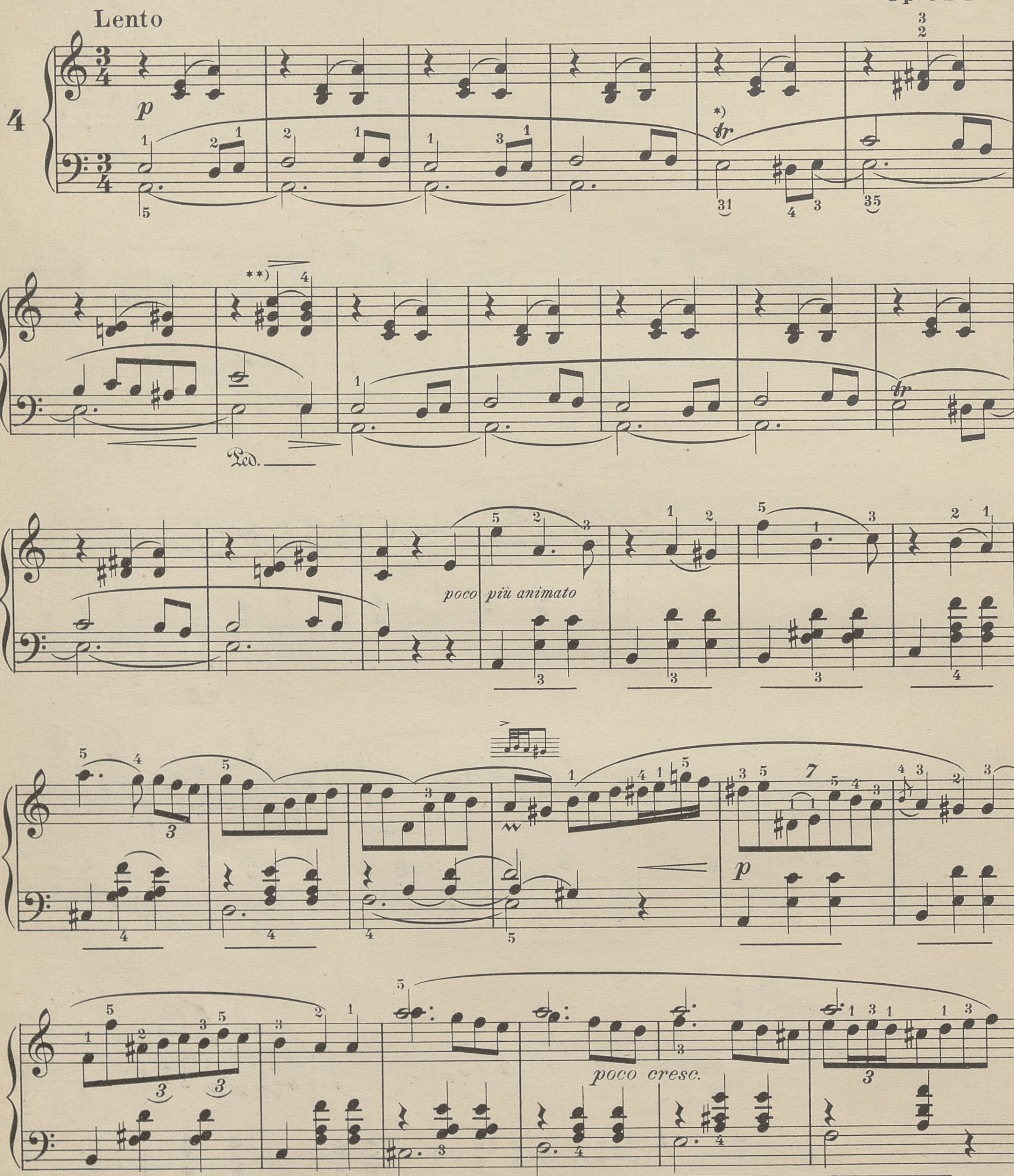
*) andere Lesart: | *) another version: | *) autre variante:



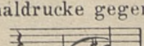
*) andere Lesart: | *) another version: | *) autre variante:

Valse

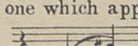
Op. 34 Nº 2



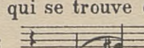
*) Der Triller ist hier unstreitig mit der Hauptnote zu beginnen.
**) Dieser viel angefochtenen Lesart steht die folgende der Originaldrucke gegenüber:
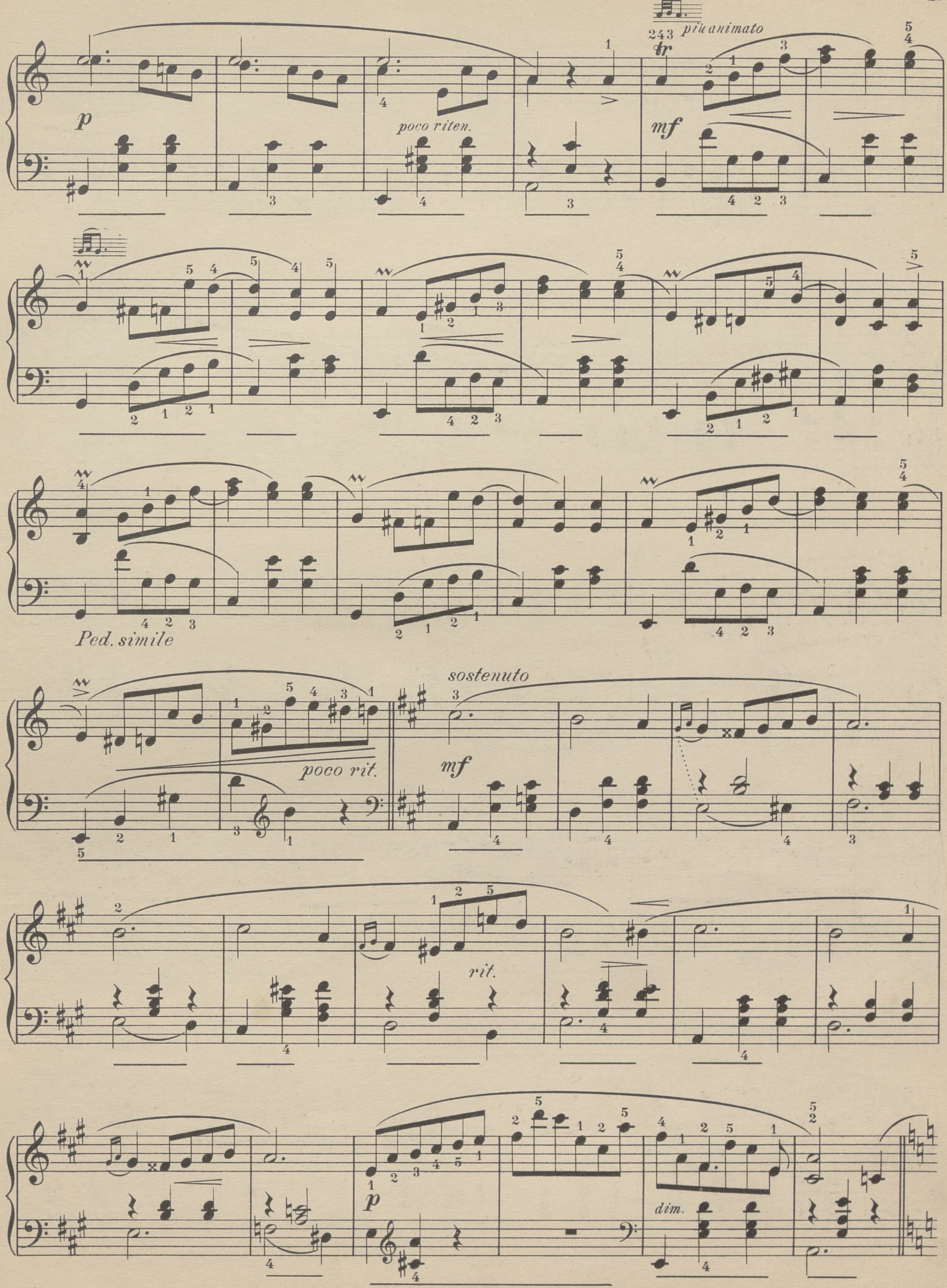


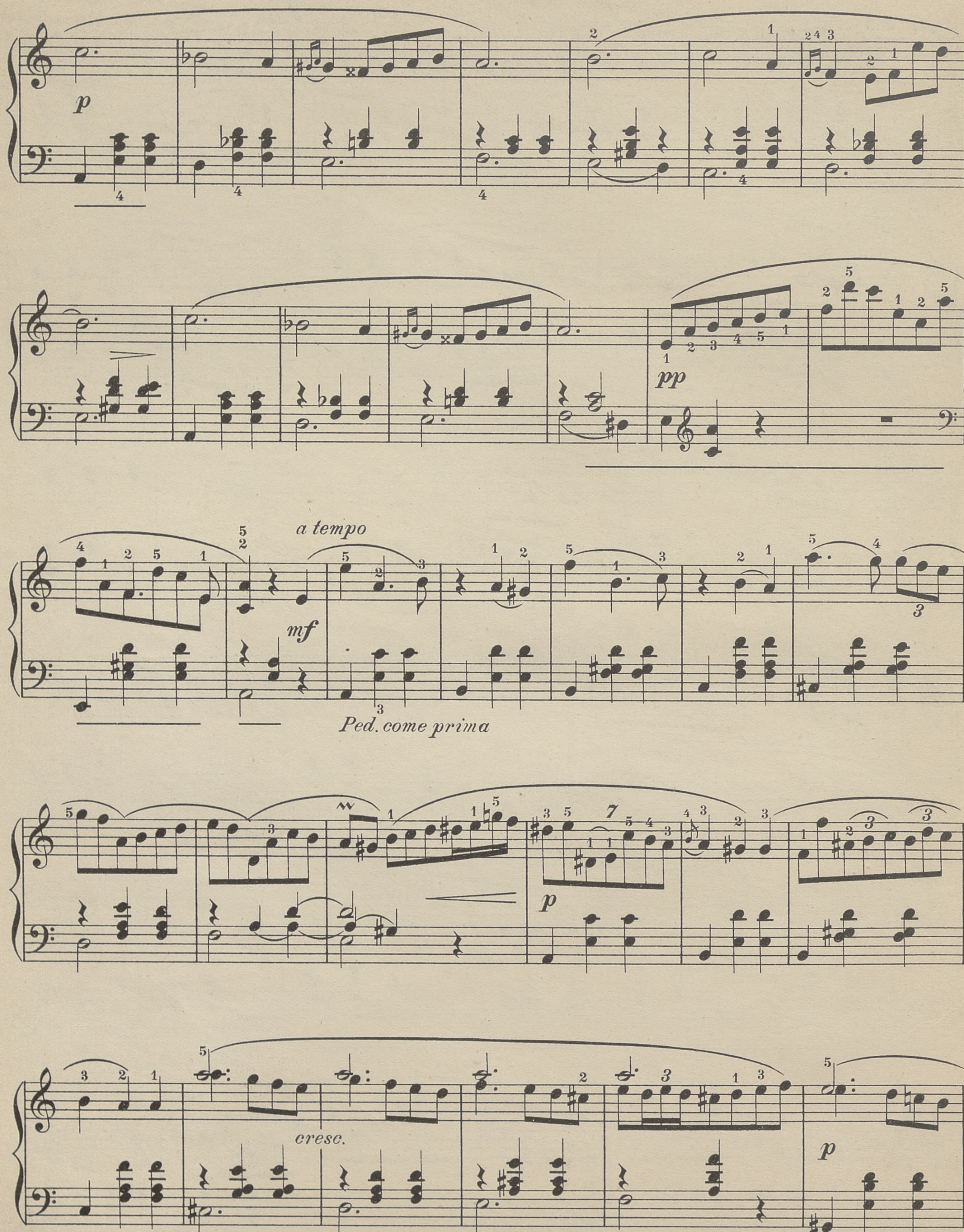
*) Here there can be no question but what the shake must begin on the principal note.
**) This frequently disputed version was printed in place of the following one which appeared in the original publications:

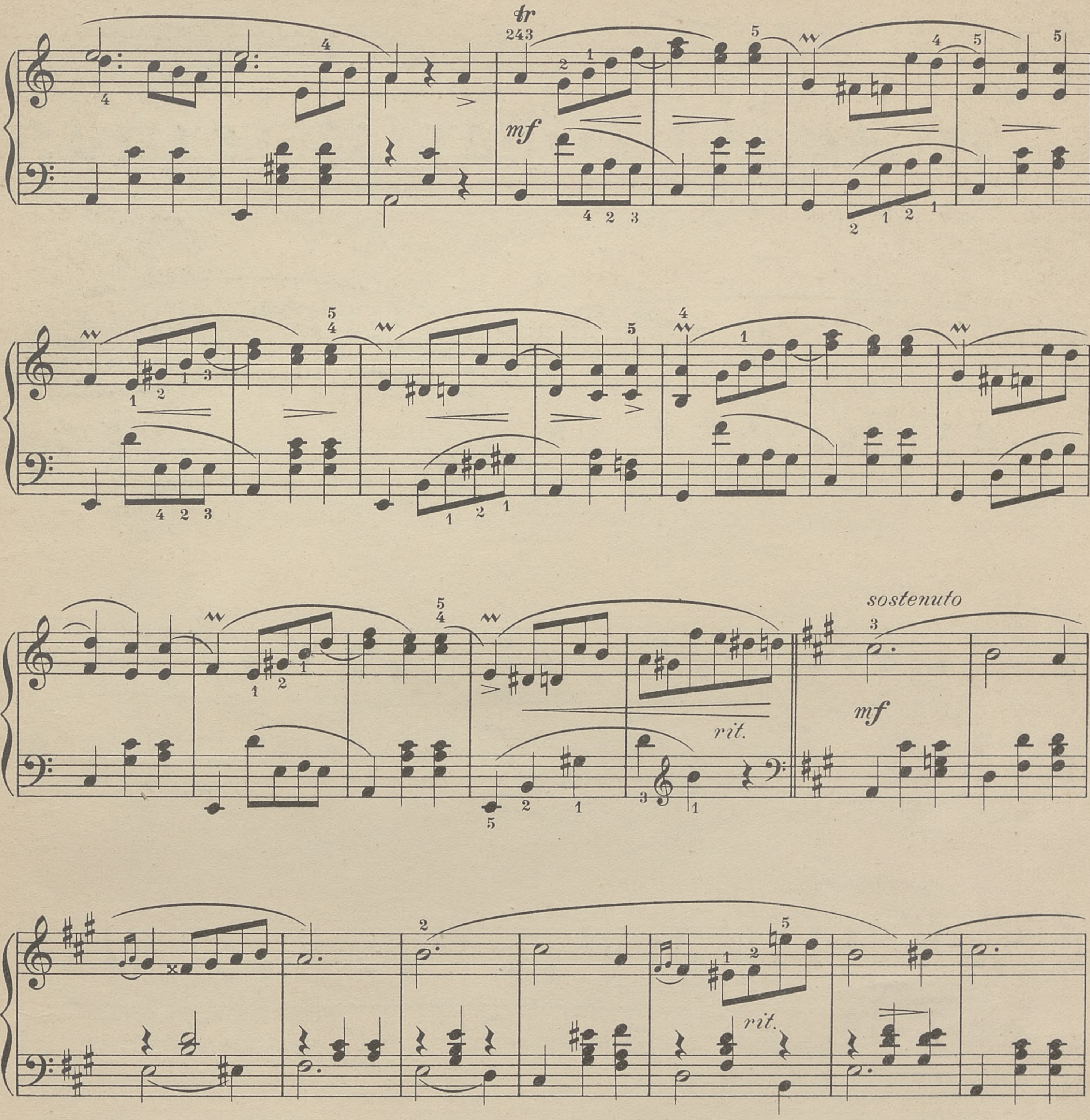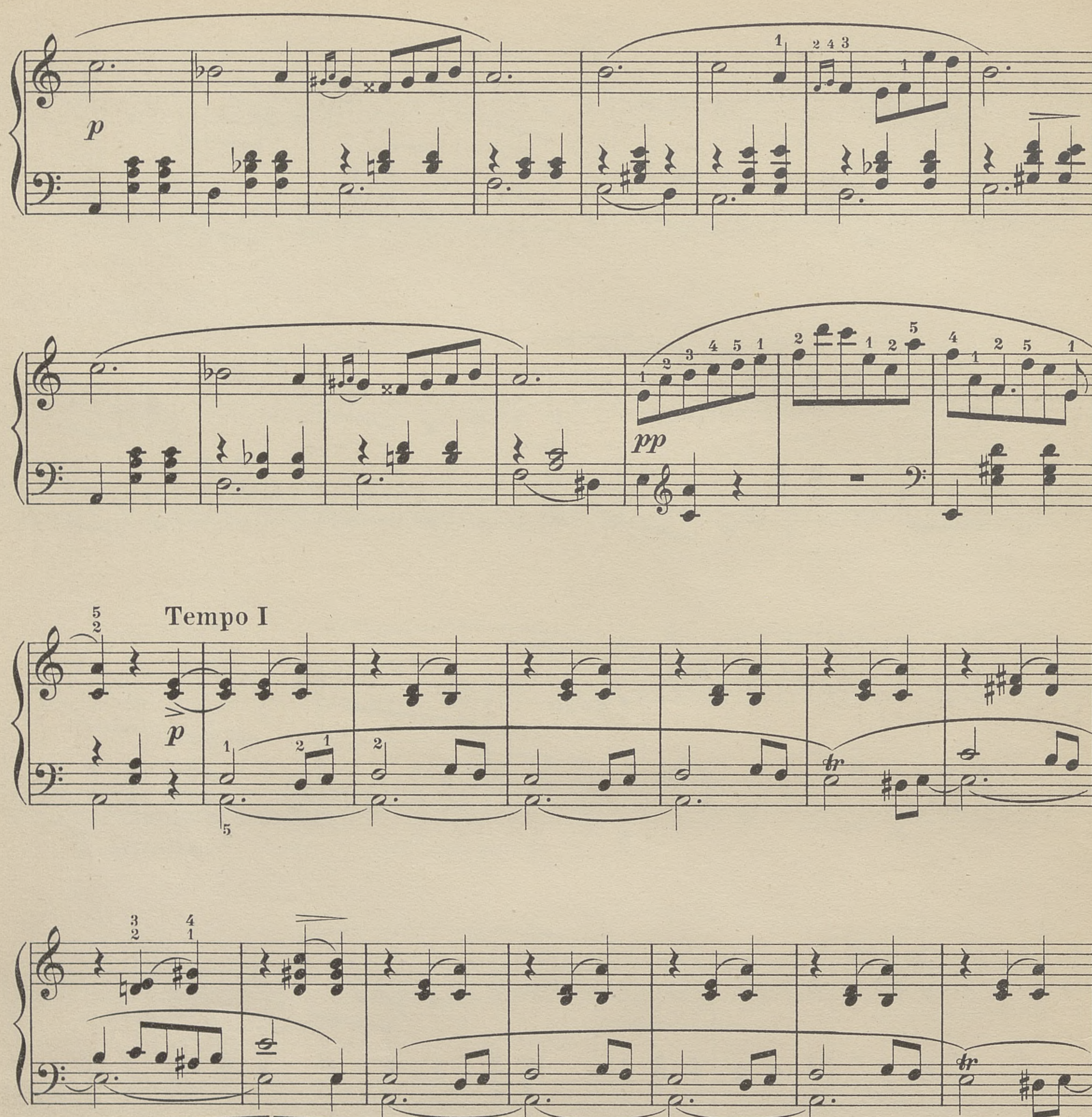


*) La trille doit commencer incontéstablement avec la note principale.
**) Cette variante souvent contestée est mise en place de la suivante qui se trouve dans les premières impressions:
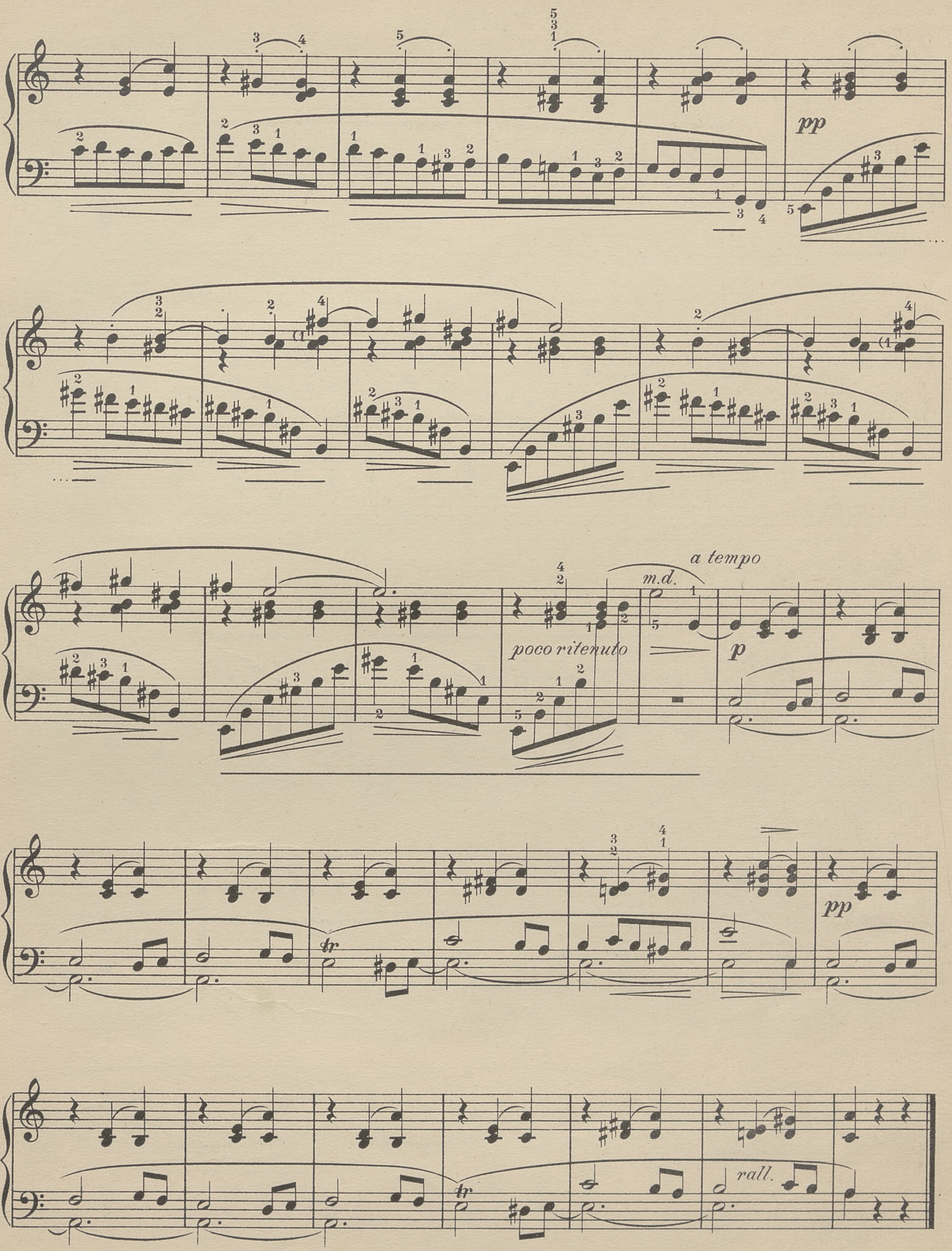



più animato
p
poco riten.
mf
Ped. simile
sostenuto
poco rit.
mf
rit.
p
dim.


p
pp
a tempo
mf
Ped. come prima
p
cresc.
p


tr
mf
sostenuto
mf
rit.
rit.
p
dim.


Tempo I
più vivo
dolce

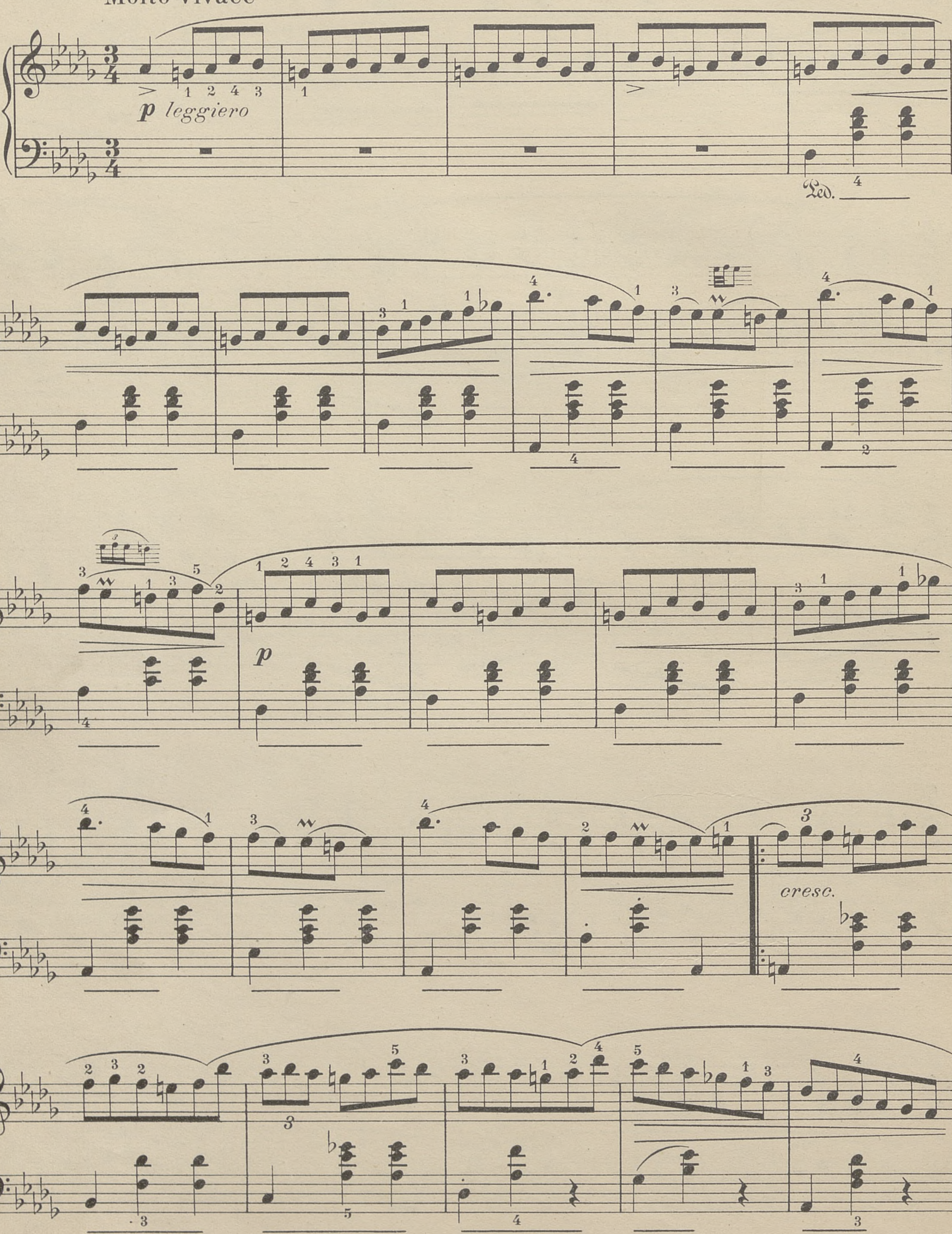

pp
a tempo
m.d.
poco ritenuto
p
pp
rall.
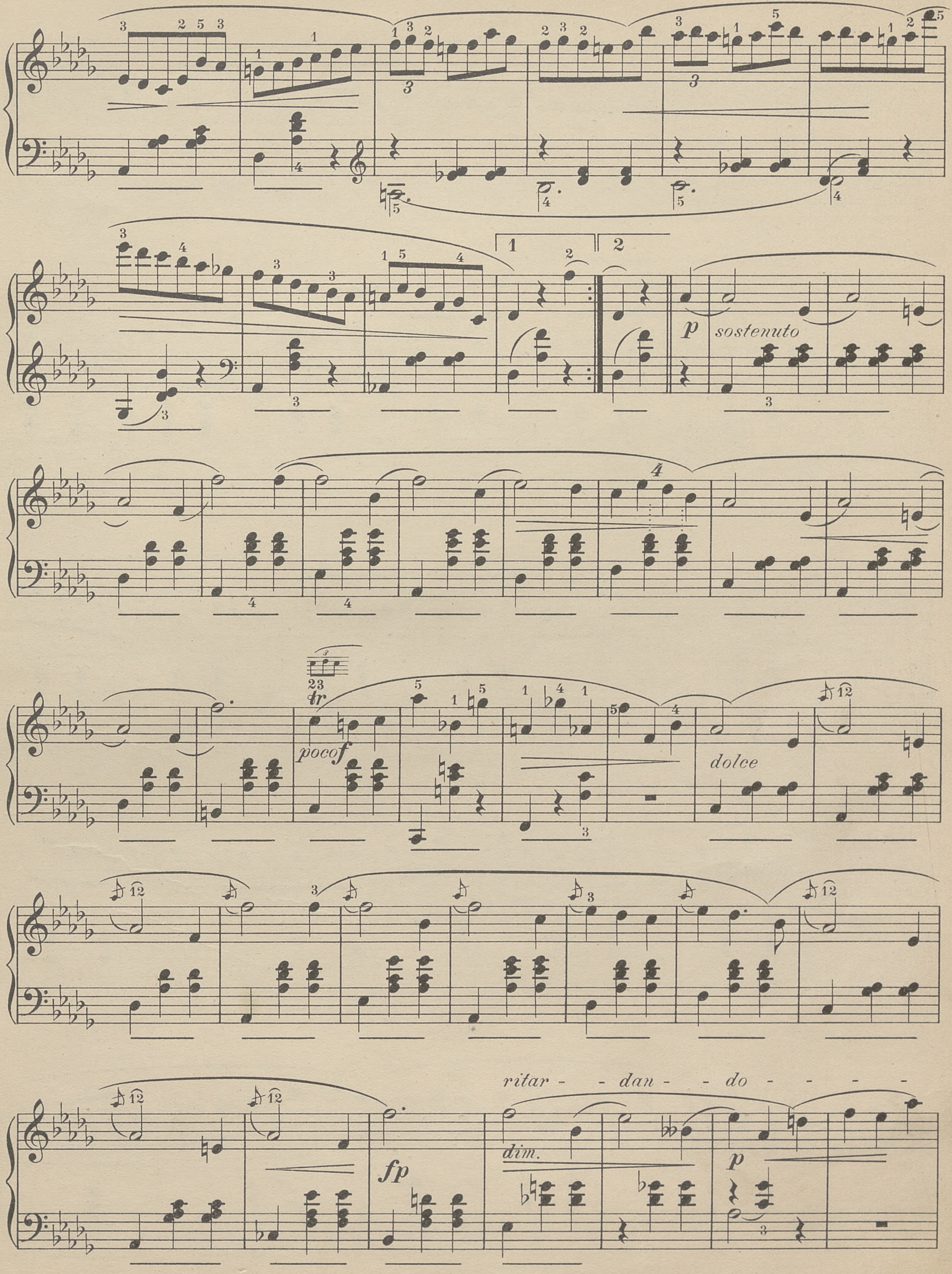
Valse
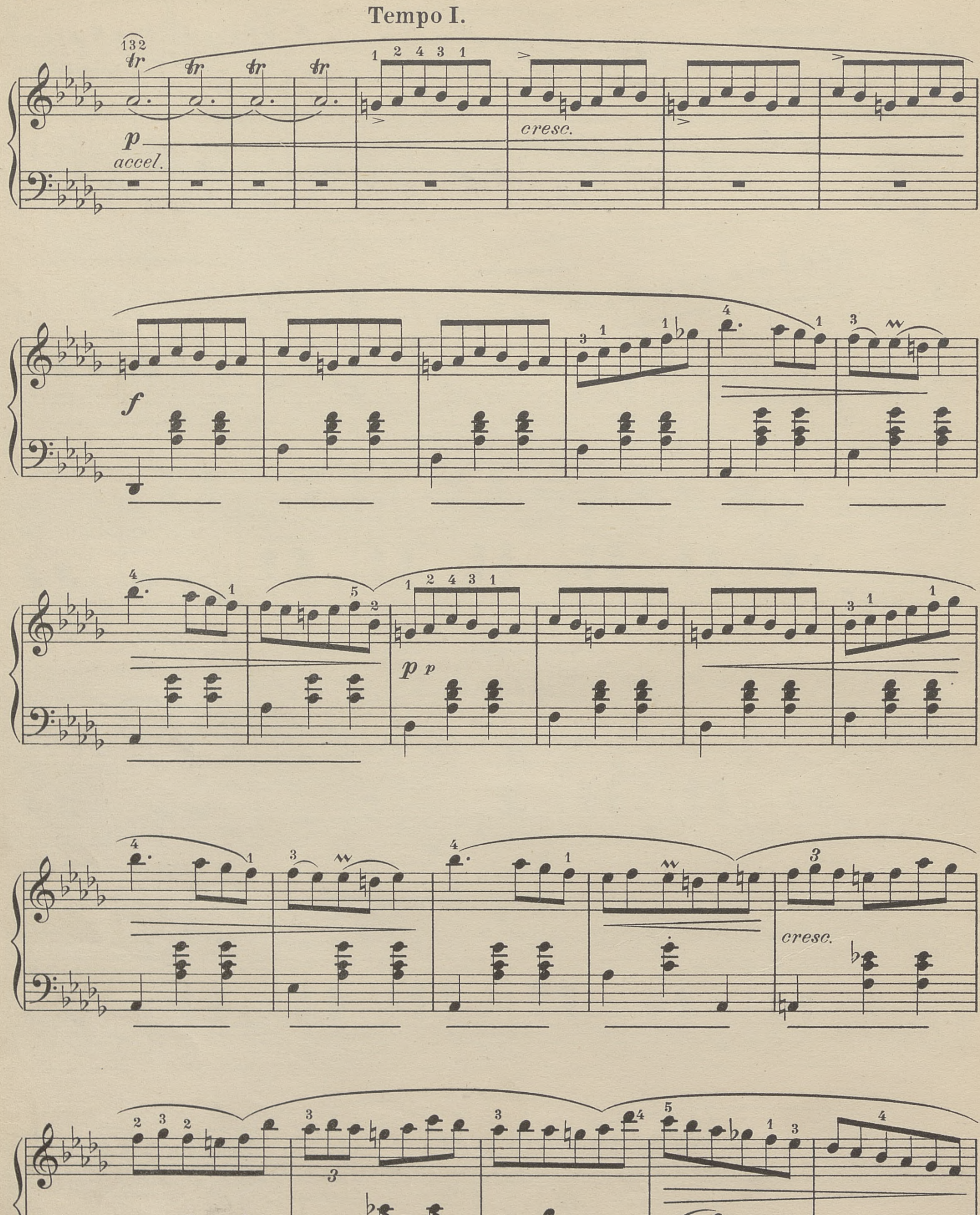
Molto vivace

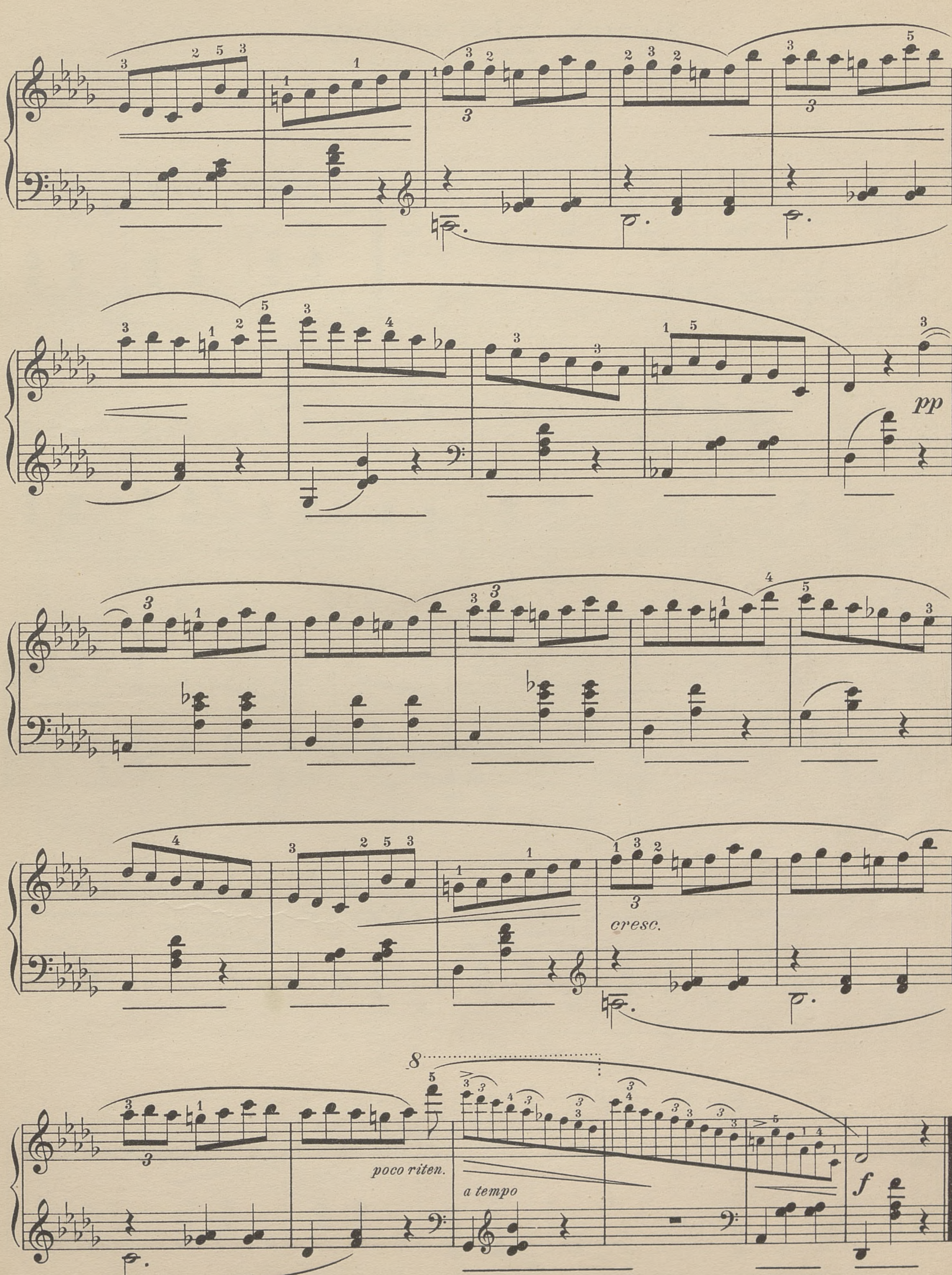
Op. 64 No. 1

5



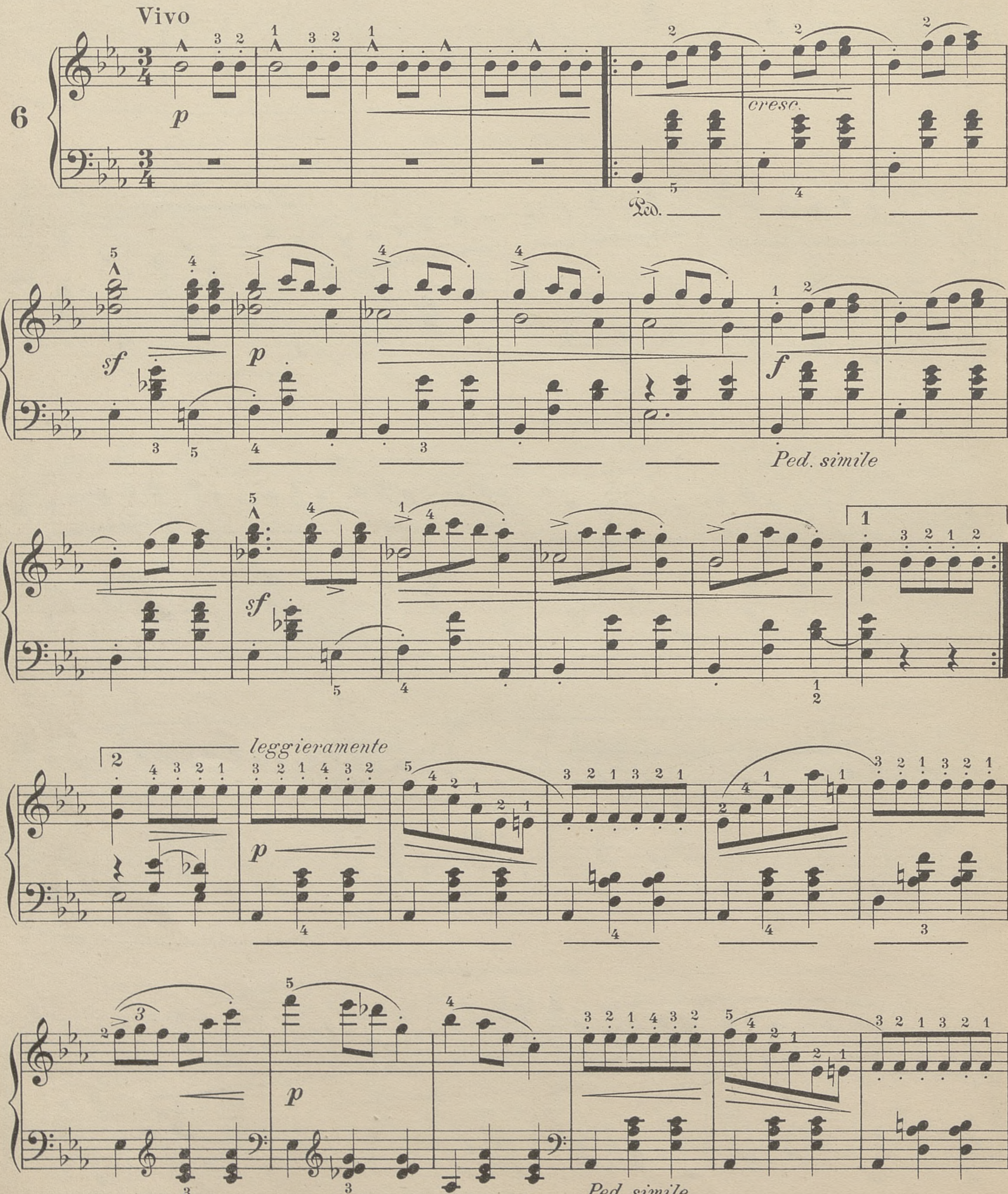

p
sostenuto
poco f
dolce
ritar - - dan - - do - - - - -
dim.
fp
p

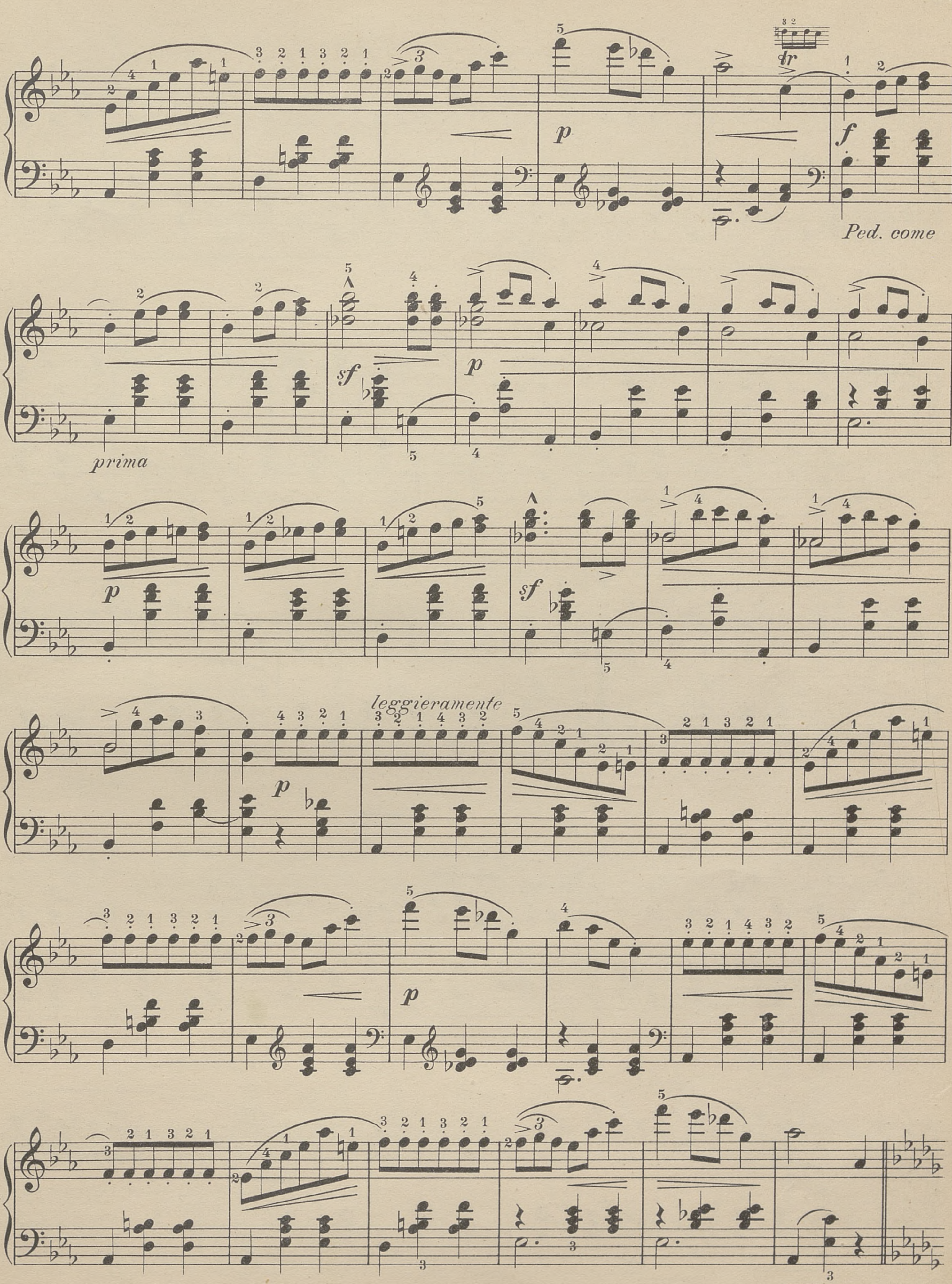

Tempo I.
p
accel.
cresc.
f
p
cresc.

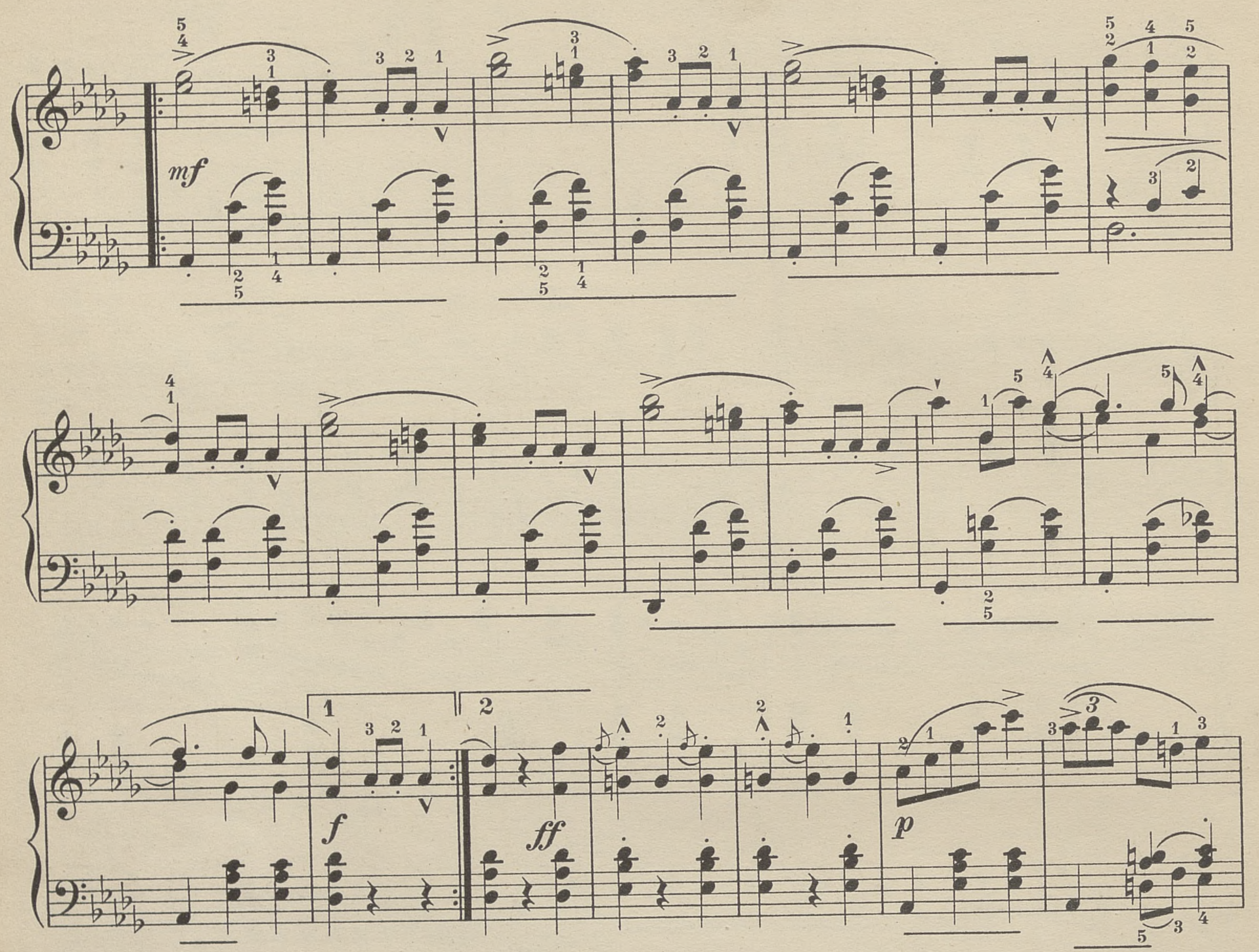

pp
cresc.
8
poco riten.
a tempo
f

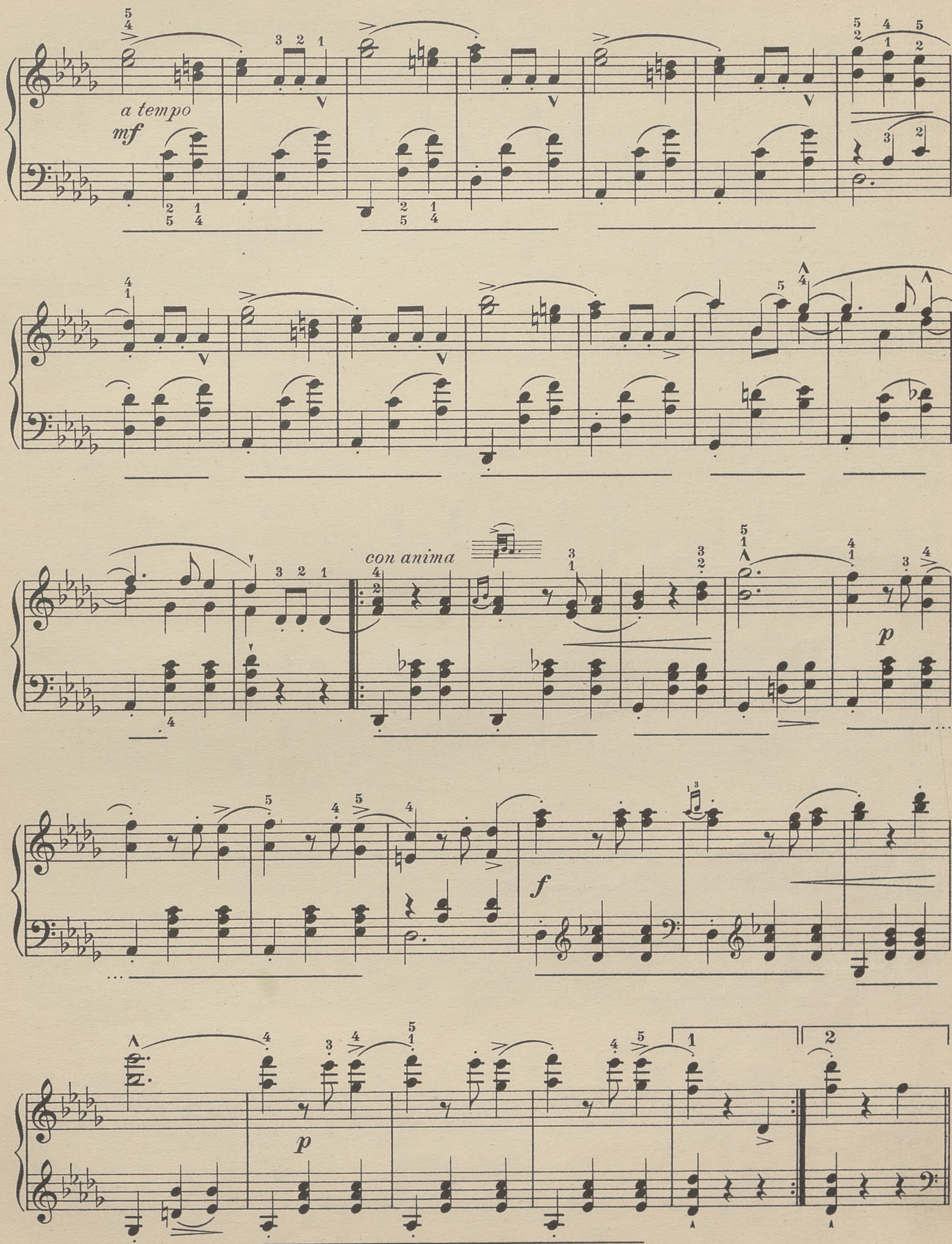
Grande Valse brillante

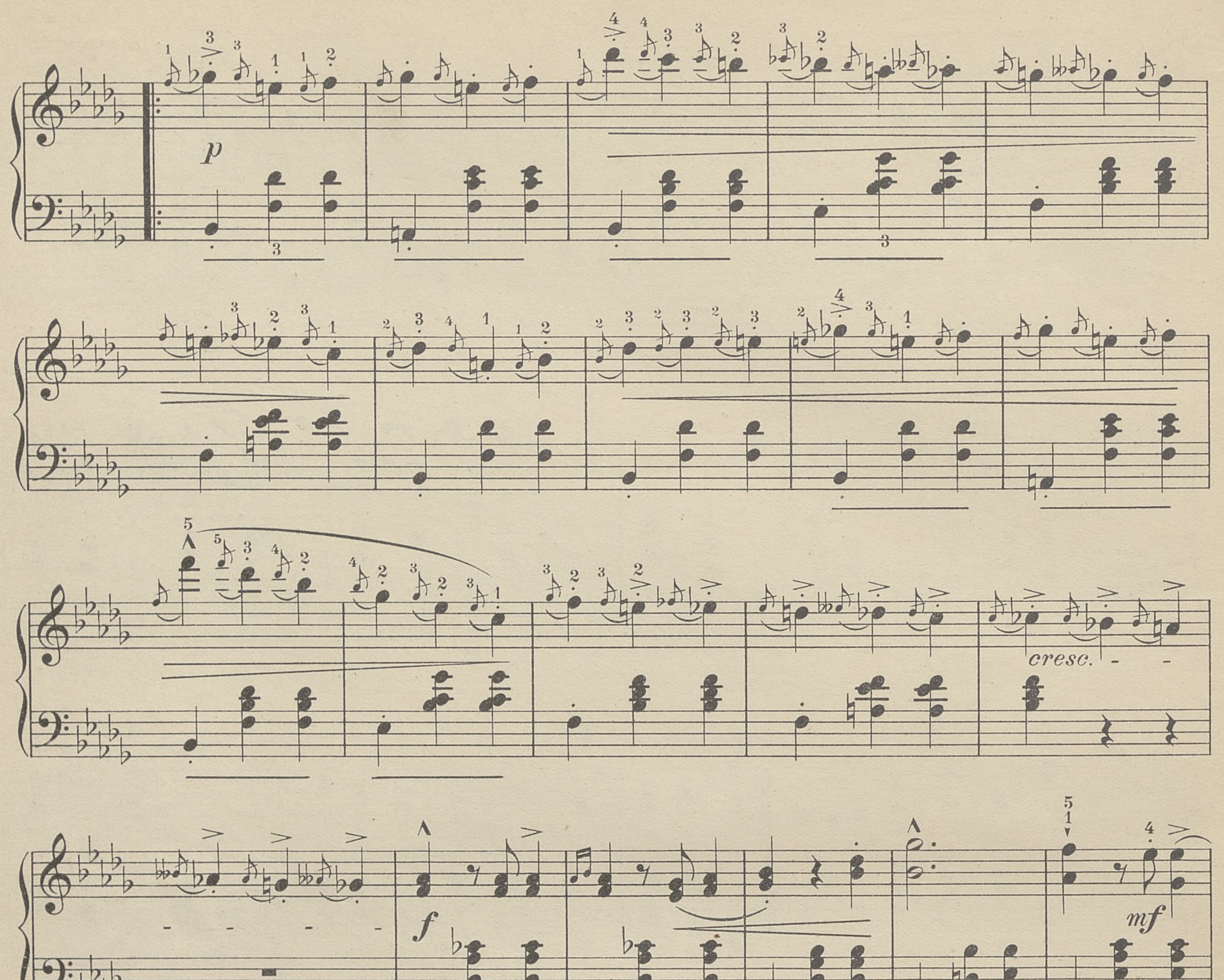
Op. 18

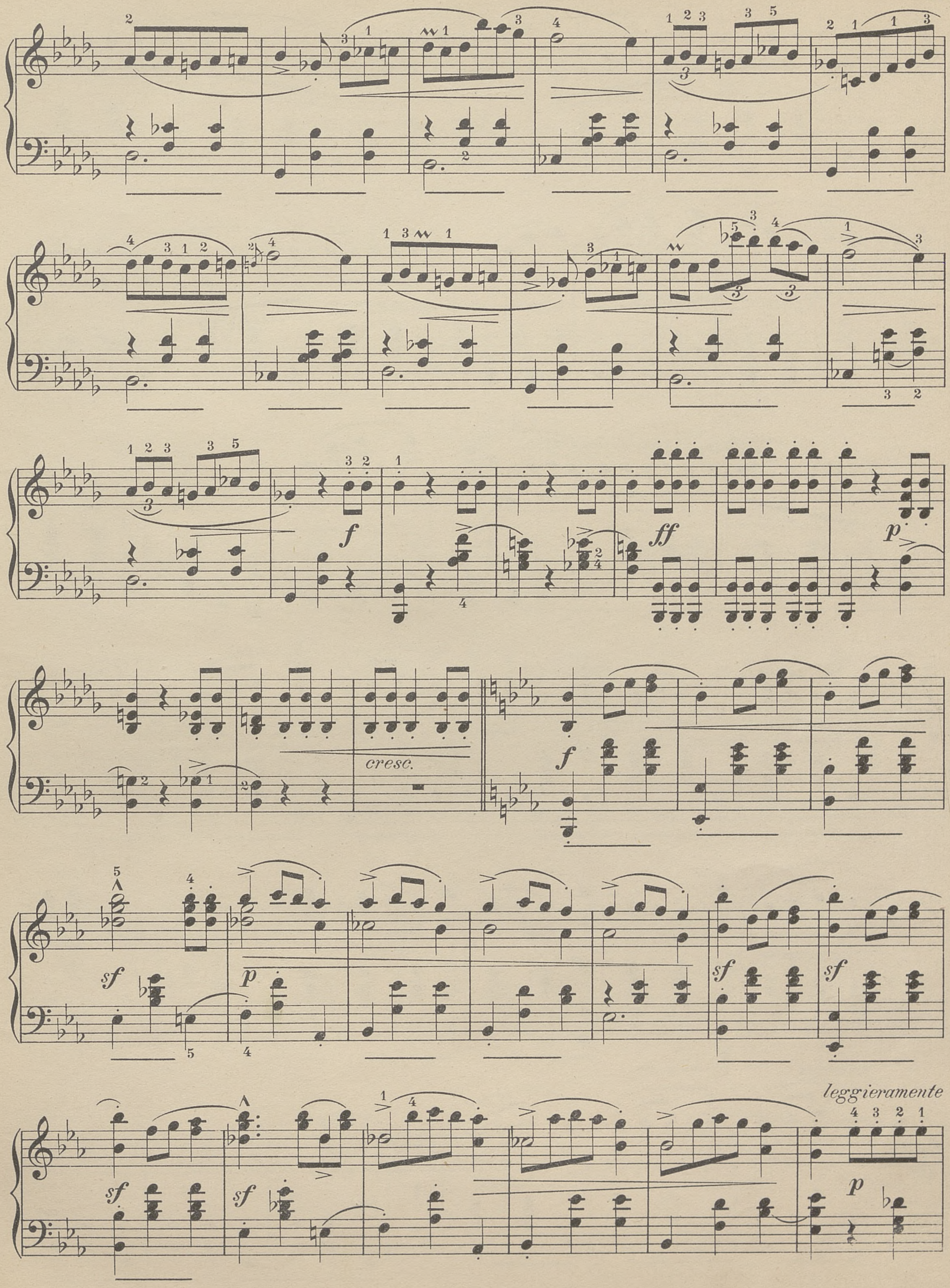


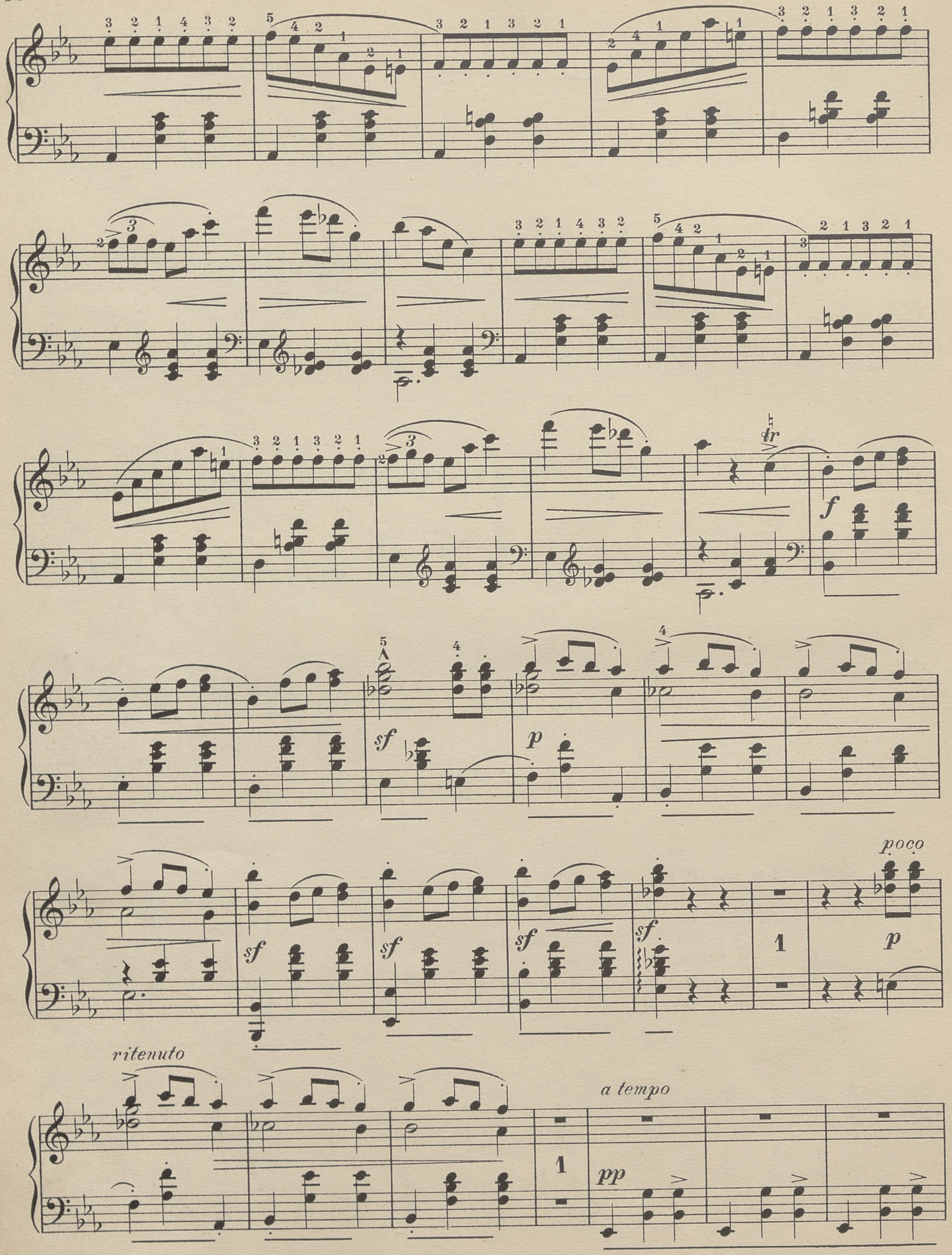

Ped. come
prima
leggieramente

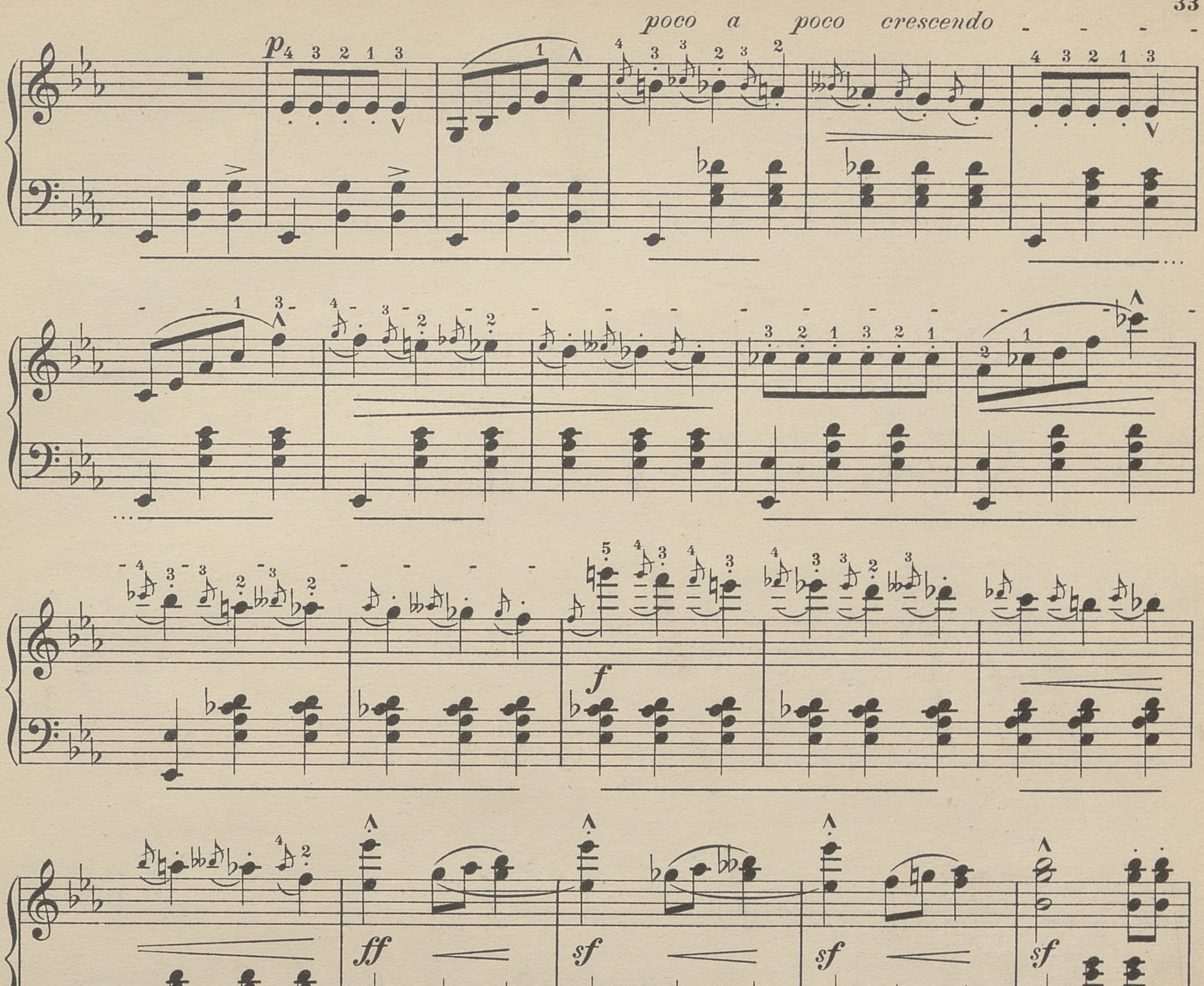

mf
f
ff
p
f
p
ff
p
f
dolce
poco riten.
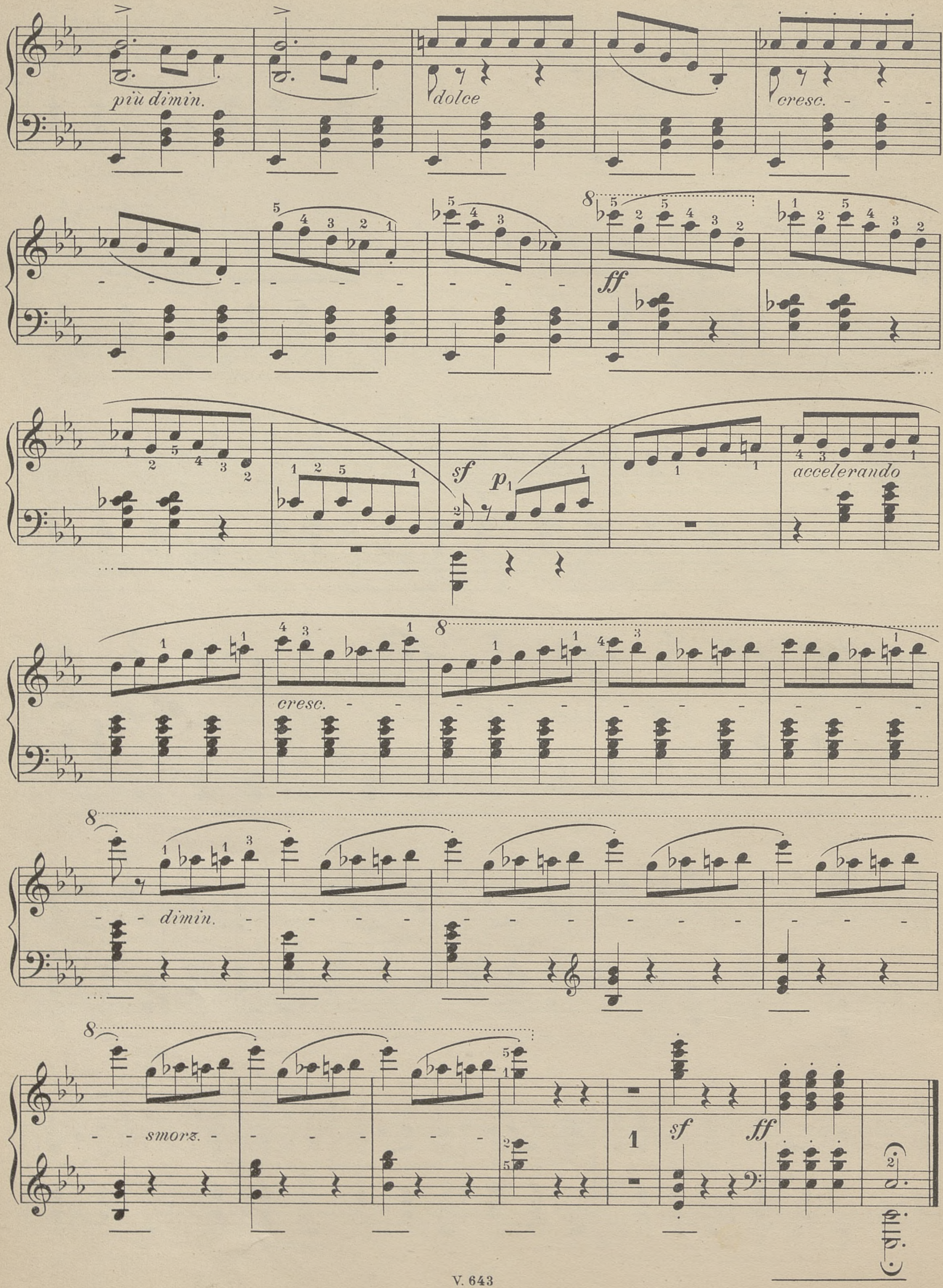

a tempo
mf
con anima
p
f
p
1
2


p
cresc.
f
mf
f
p
dolce


cresc.
leggieramente

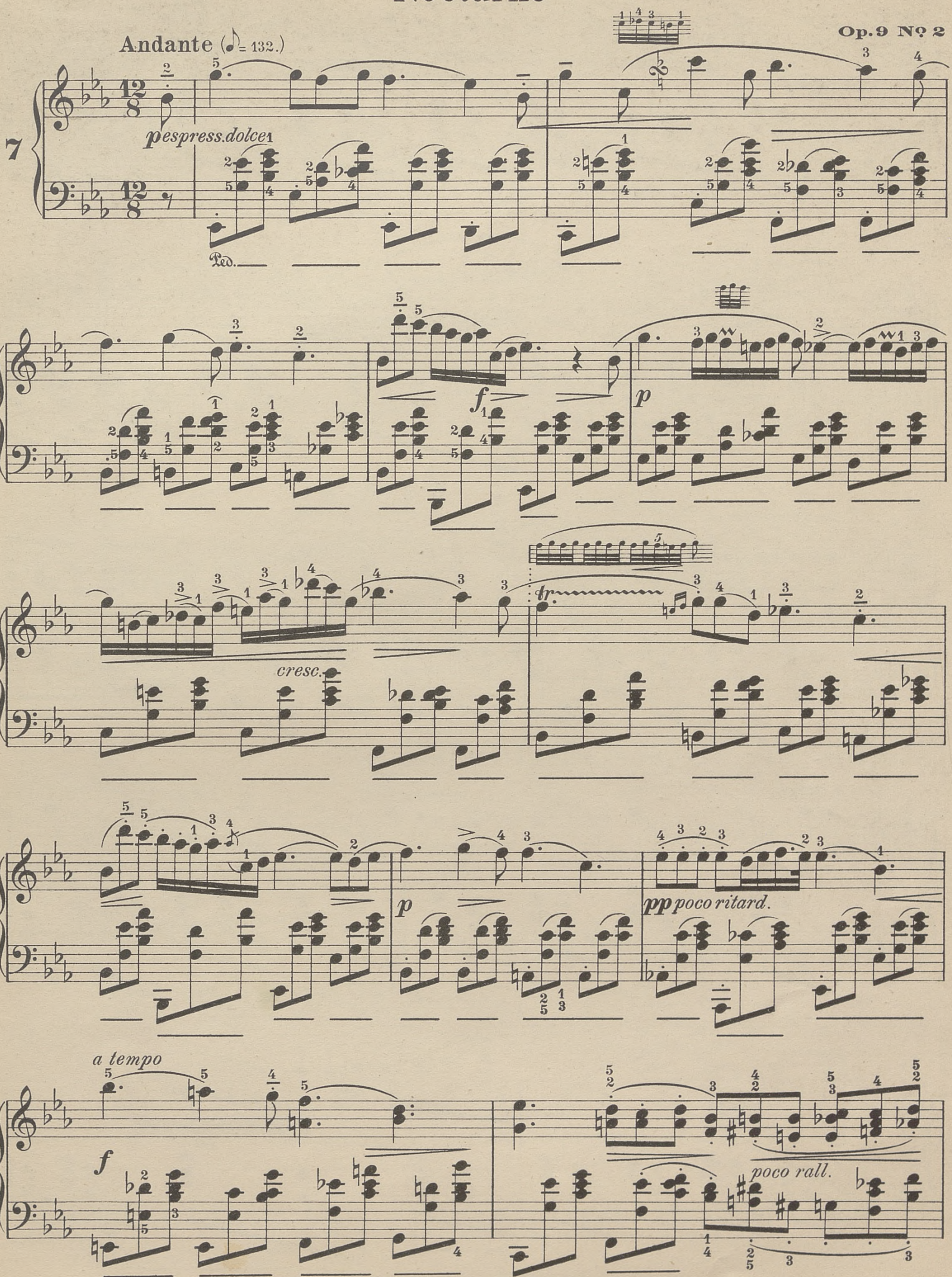

poco
ritenuto
a tempo

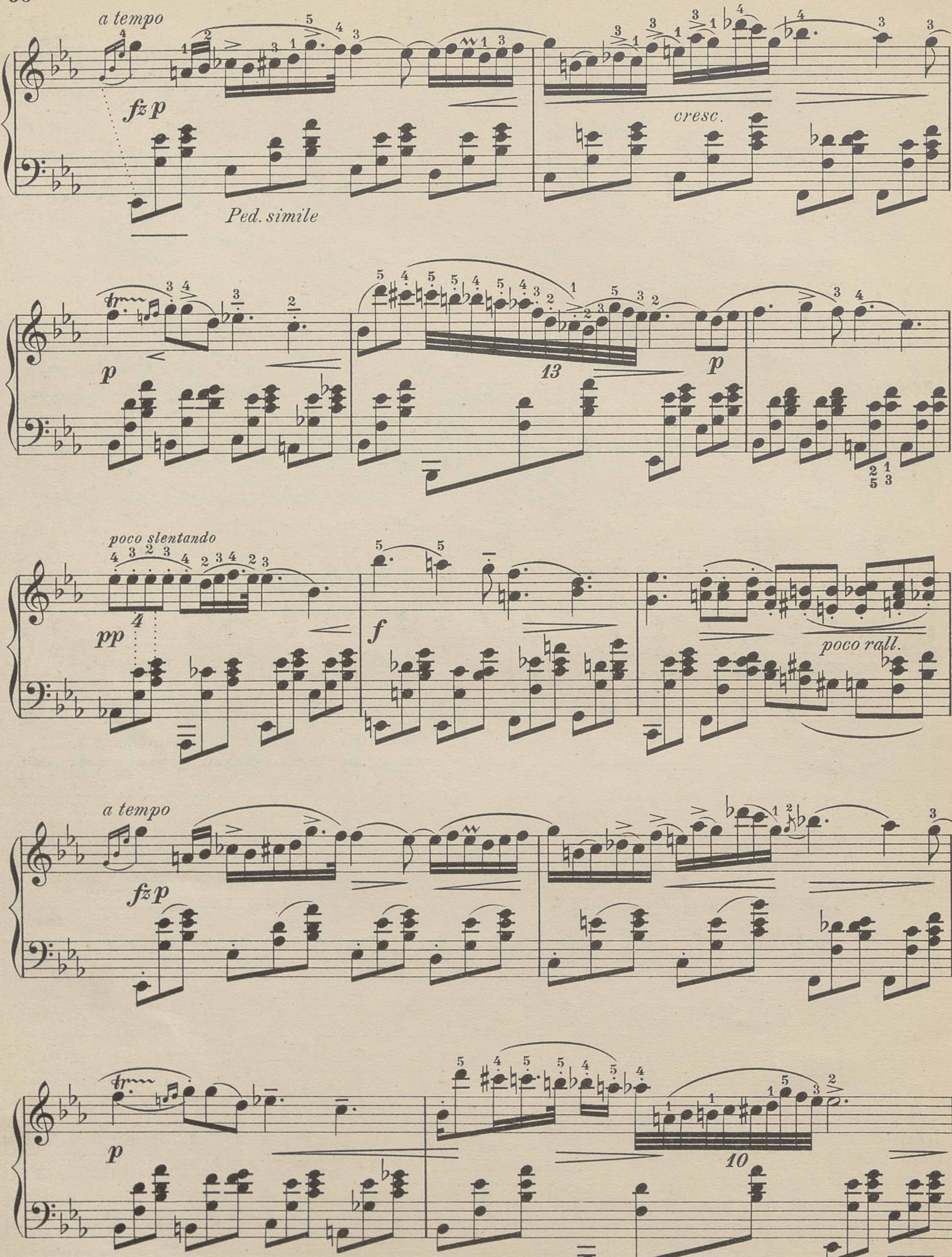

poco a poco crescendo
dimin.

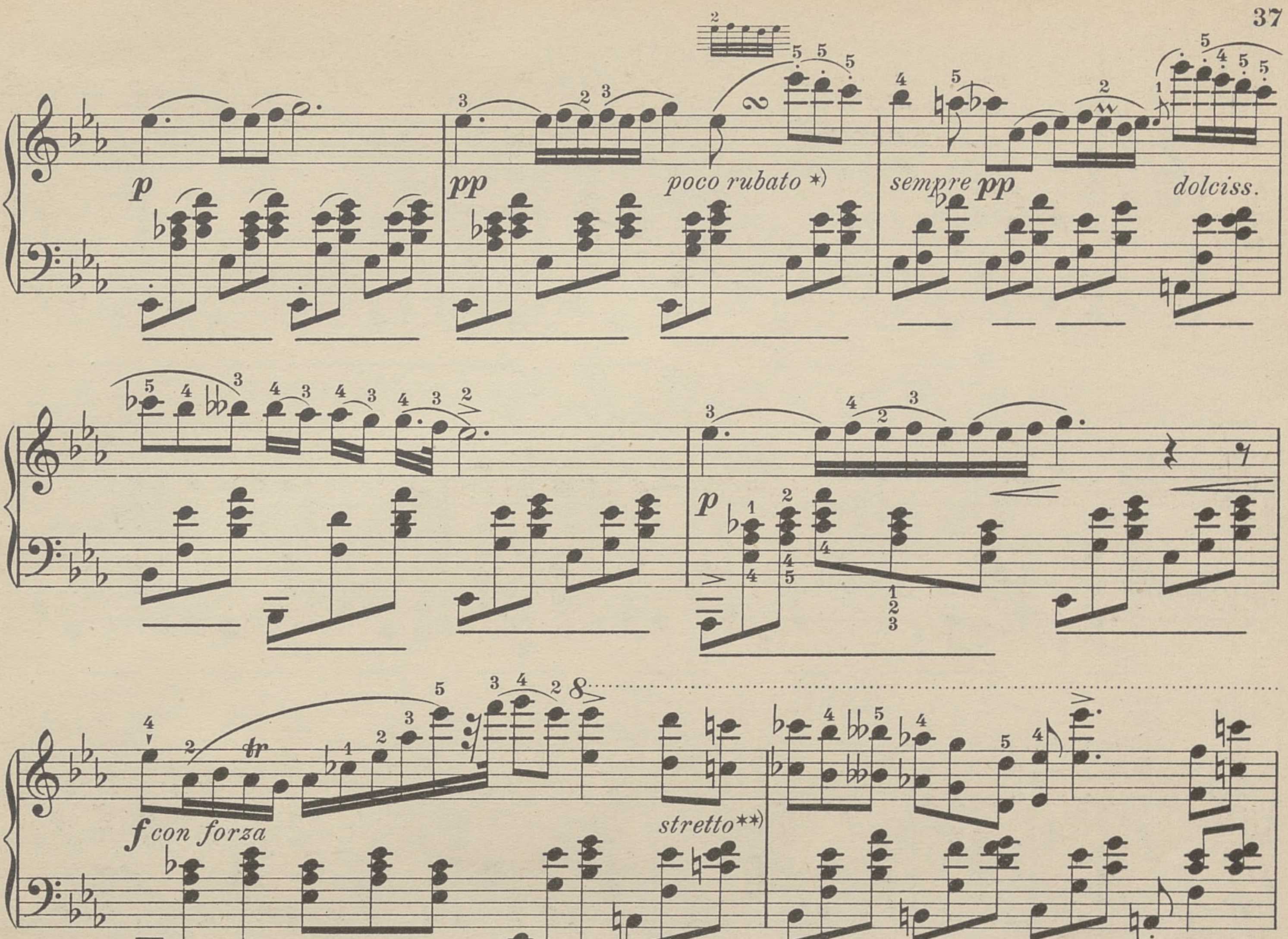

più dimin.
dolce
cresc.
ff
sf
p
accelerando
cresc.
dimin.
smorz.
sf
ff

Nocturne

Op. 9 Nº 2




a tempo
fz p
cresc.
Ped. simile
p
13
p
poco slentando
pp
f
poco rall.
a tempo
fz p
p
10



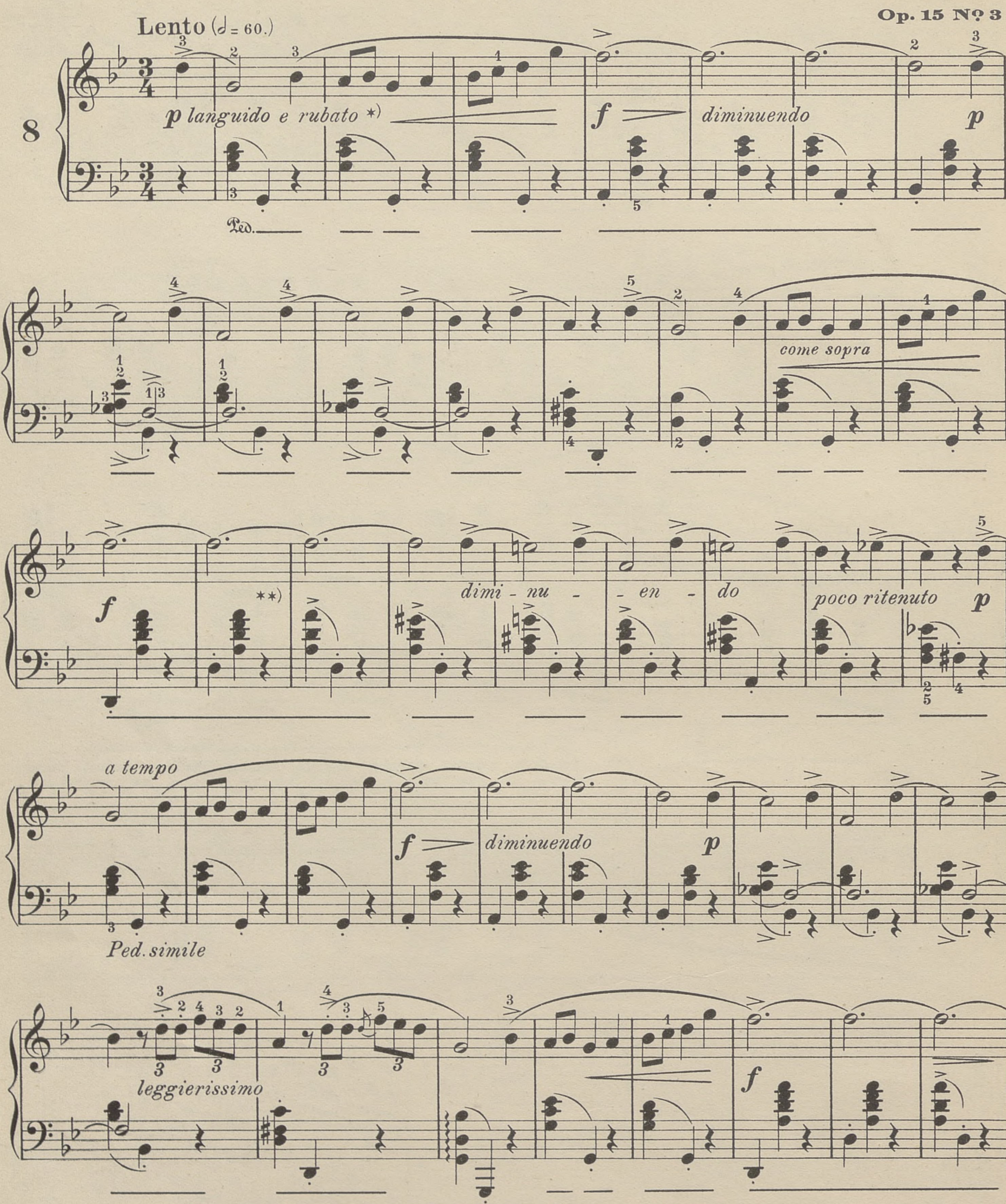
*) rubato: geraubtes (aufgehobenes) Tempo: eine Beschleunigung der letzten Taktgruppe.
**) stretto:
***) Ped. festhalten: der arpeggierte Akkord muß bis zum Schluß der Cadenz ausklingen.

*) rubato (lit: robbed, i.e. the original speed has been done away with) here indicates an acceleration in the speed at which the last lars are to be played.
**) stretto:
***) Hold the pedal: the arpeggioed chord must be helt and heard to the end of the cadenza.

*) rubato veut dire ici une accélération des dernières mesures.
**) stretto:
***) Tenir la pédale: l'accord arpégé doit résonner jusqu'à la fin de la cadence.

Nocturne

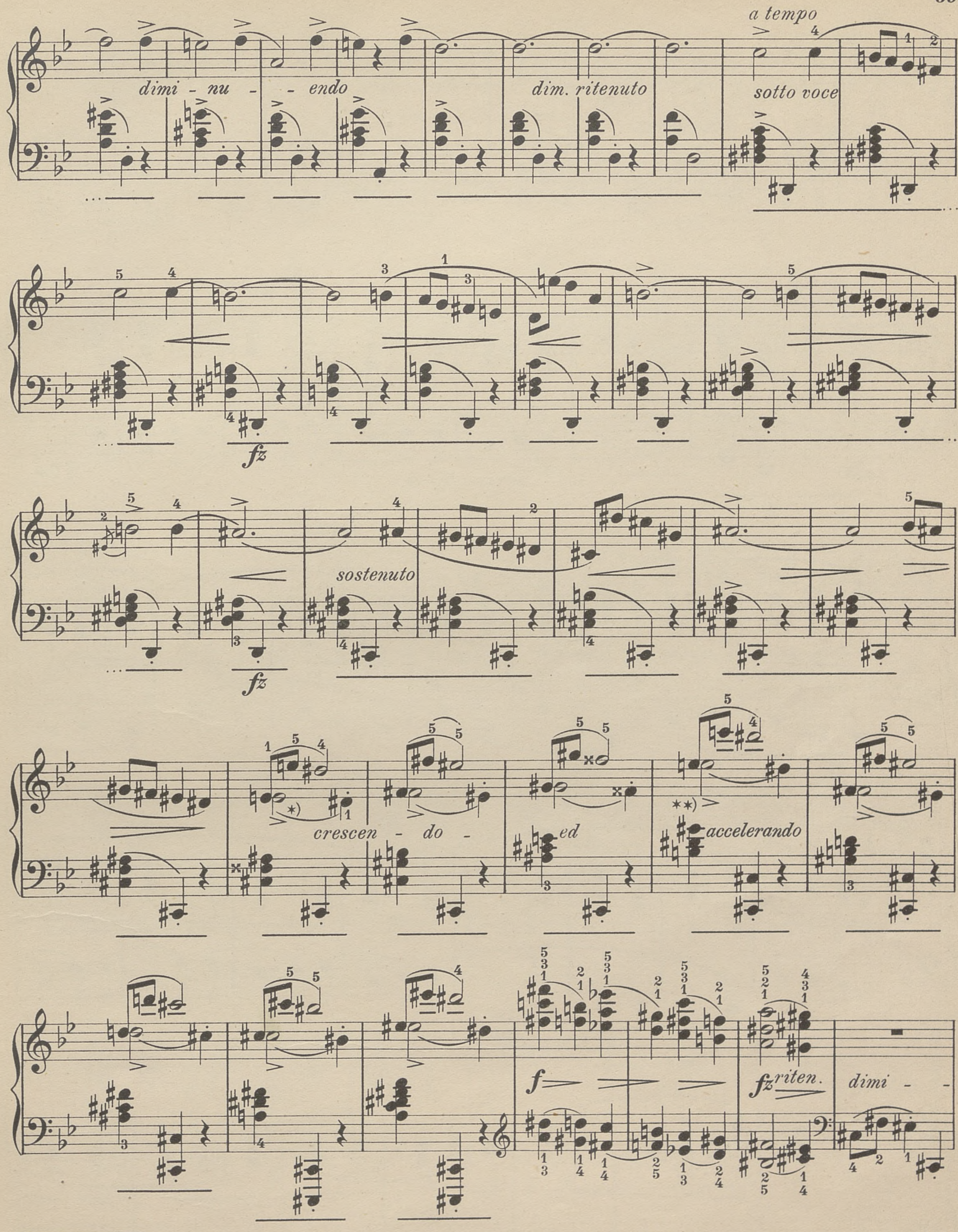
Op. 15 Nº 3



*) languido = klagend; rubato ist hier im Sinne einer leidenschaftlich heftigen Beschleunigung bis zum diminuendo zu verstehen. Man hüte sich die bei der Wiederkehr immer auf gleiche Weise auszuführende Stelle unrhythmisch zu spielen.
**) Die Oberstimme in den vier Akkorden hat melodische Bedeutung und ist deutlich hervorzuheben.

*) languishing; Rubato here indicates a passionate, violent acceleration up to the diminuendo. The player should guard against any unrhythmical rendering of the repeated passage which should always be played in the same manner.
**) The upper part of the four chords bears the character of a melody and should be brought out clearly.
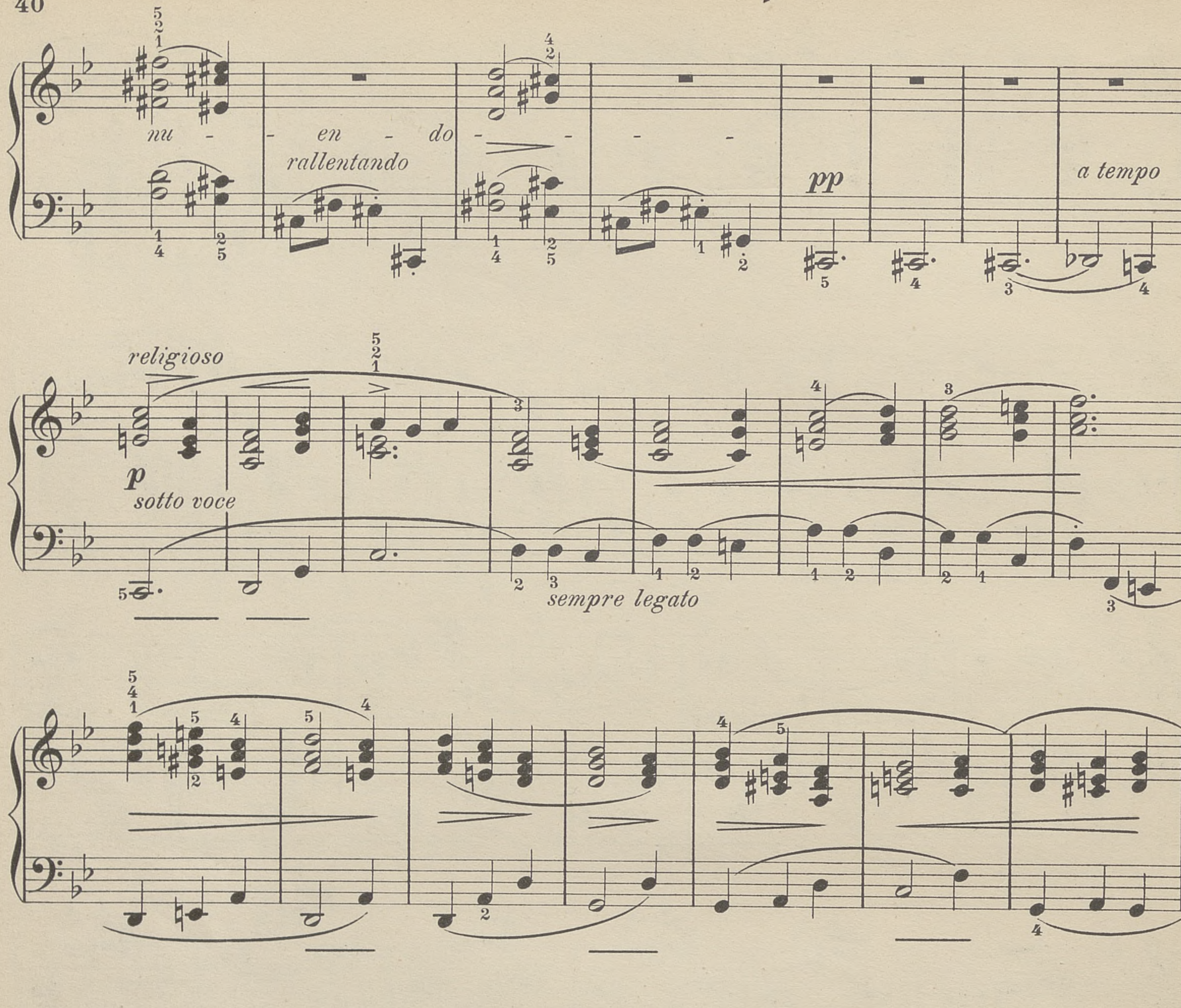
*) avec langueur; Entre rubato on comprend ici une forte accélération passionnée jusqu'au diminuendo. On doit prendre garde de jouer sans rhythme la partie qui se répète, et qui doit toujours être jouée de la même manière.
**) Le dessus des quatre accords a le caractère d'une mélodie et il faut le faire ressortir bien distincte.

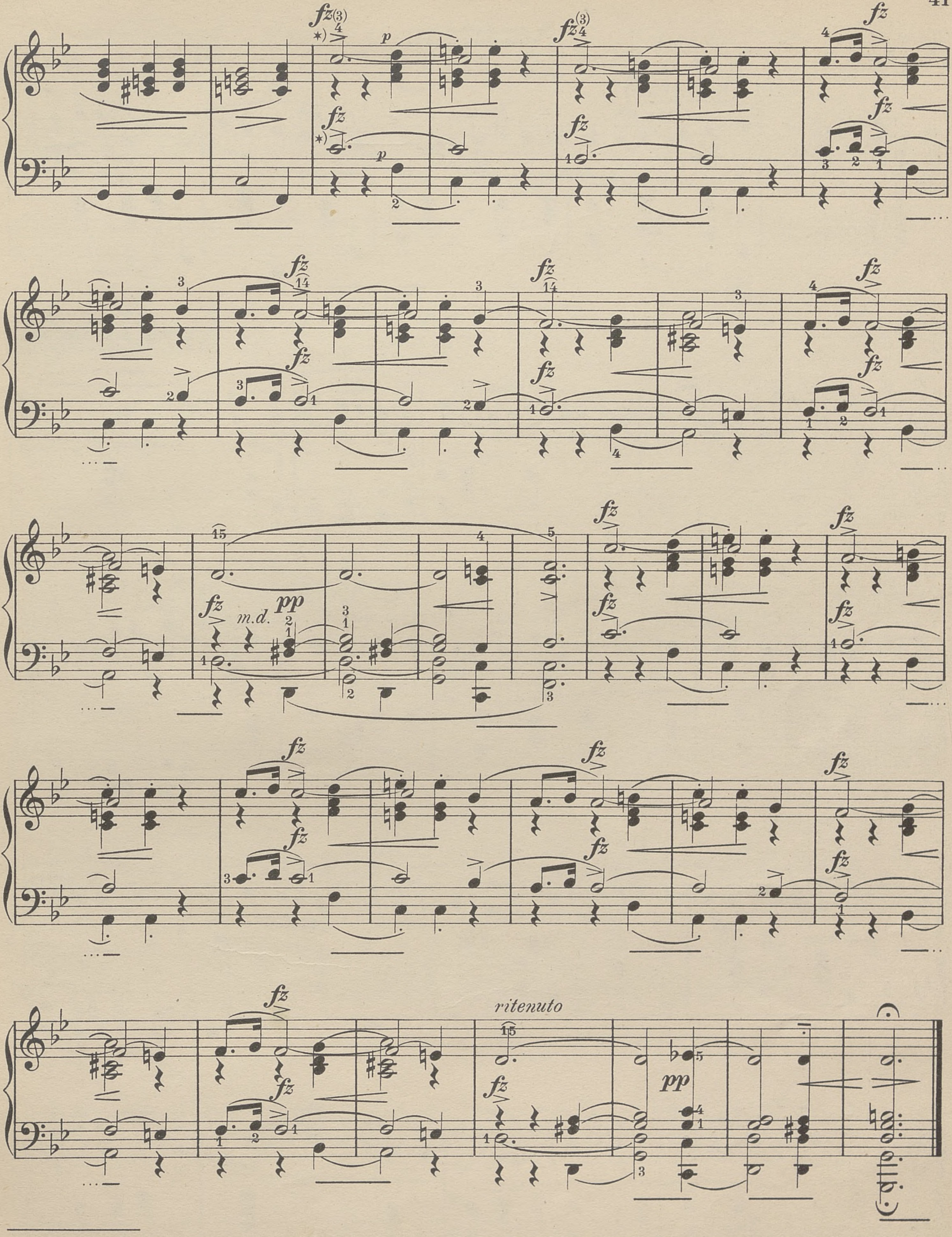


*) Deutlich hervortretend, der Nachklang in der Oktave muß entsprechend leiser gespielt werden.
**) Von hier an in großer, leidenschaftlicher Steigerung bis zum ritenuto.

*) Bring out this note clearly, and repeat it in the octave with corresponding softness.
**) From here the rendition must grow more and more passionate and grand in style up to the ritenuto.

*) Faire ressortir bien distincte cette note, dont la réssonnance dans l'octave doit être jouée on rapport plus doucement.
**) A partir de là en grande gradation passionnée jusqu'au ritenuto.


nu - - en - do - - -
rallentando
pp
a tempo
religioso
p
sotto voce
sempre legato



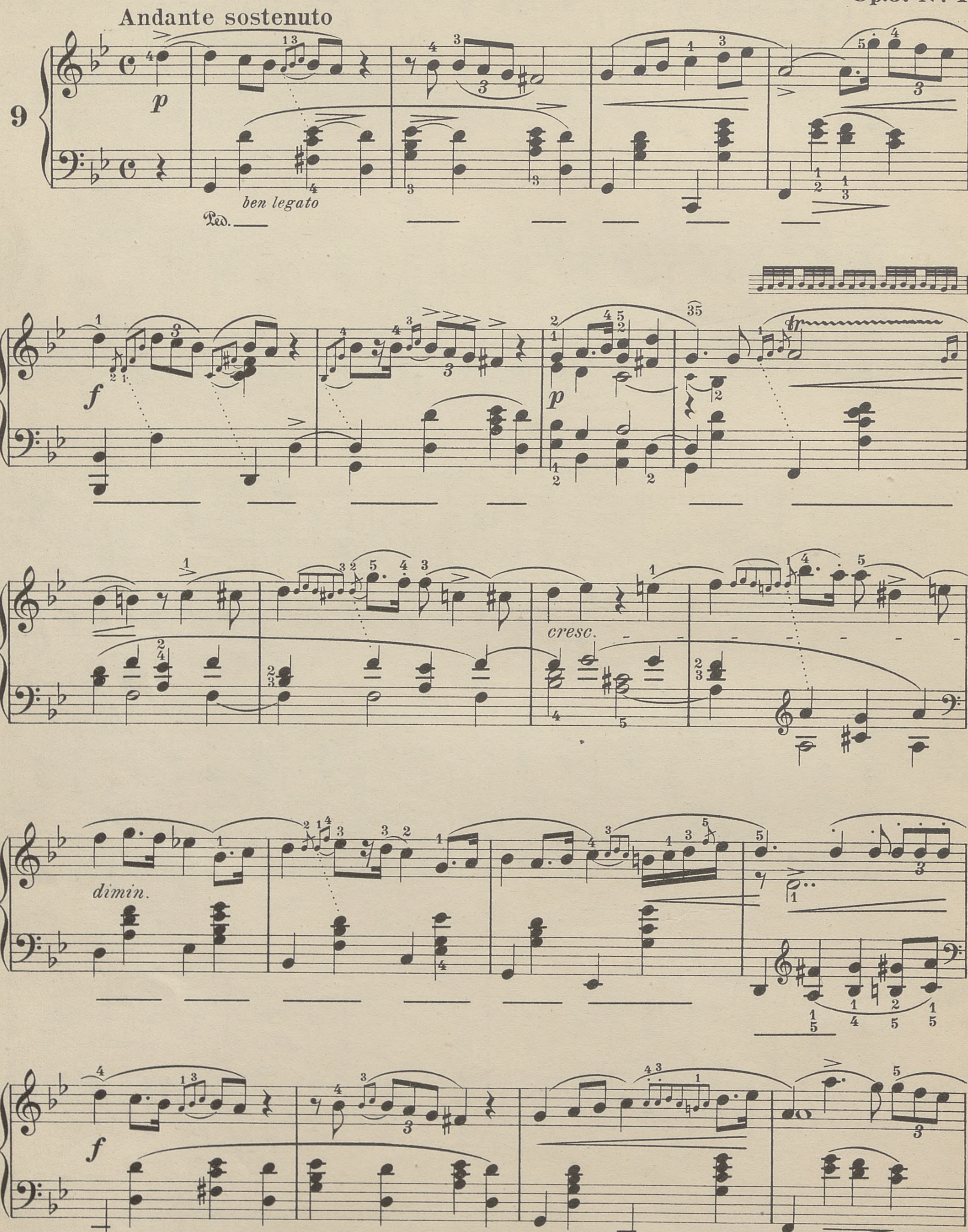
*) Die choralartige Melodie muß sich sehr deutlich und ausdrucksvoll von den begleitenden Akkorden abheben.

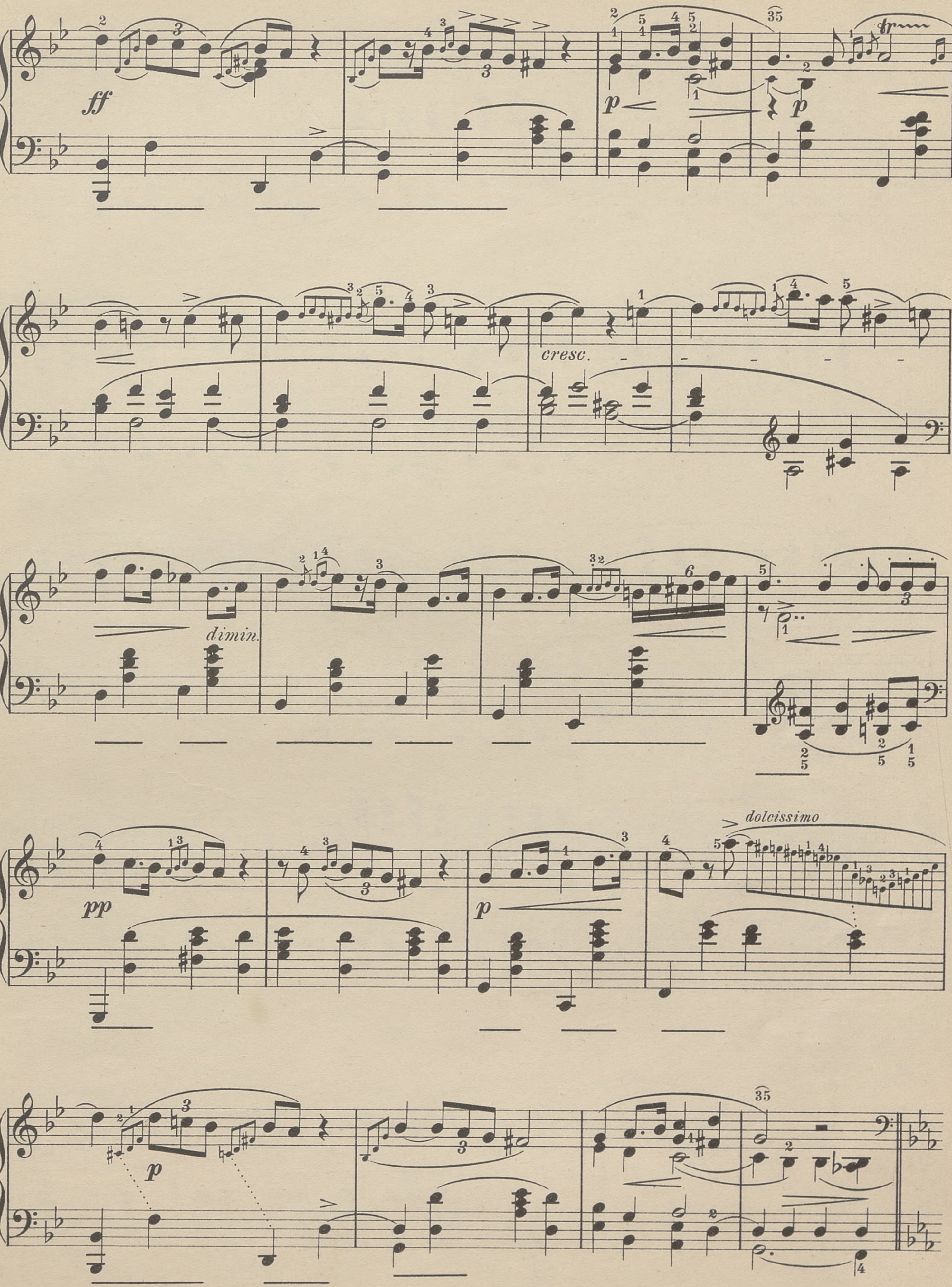
*) The choral-like melody requires bringing out clearly and with expression in contrast to the accompanying chords.

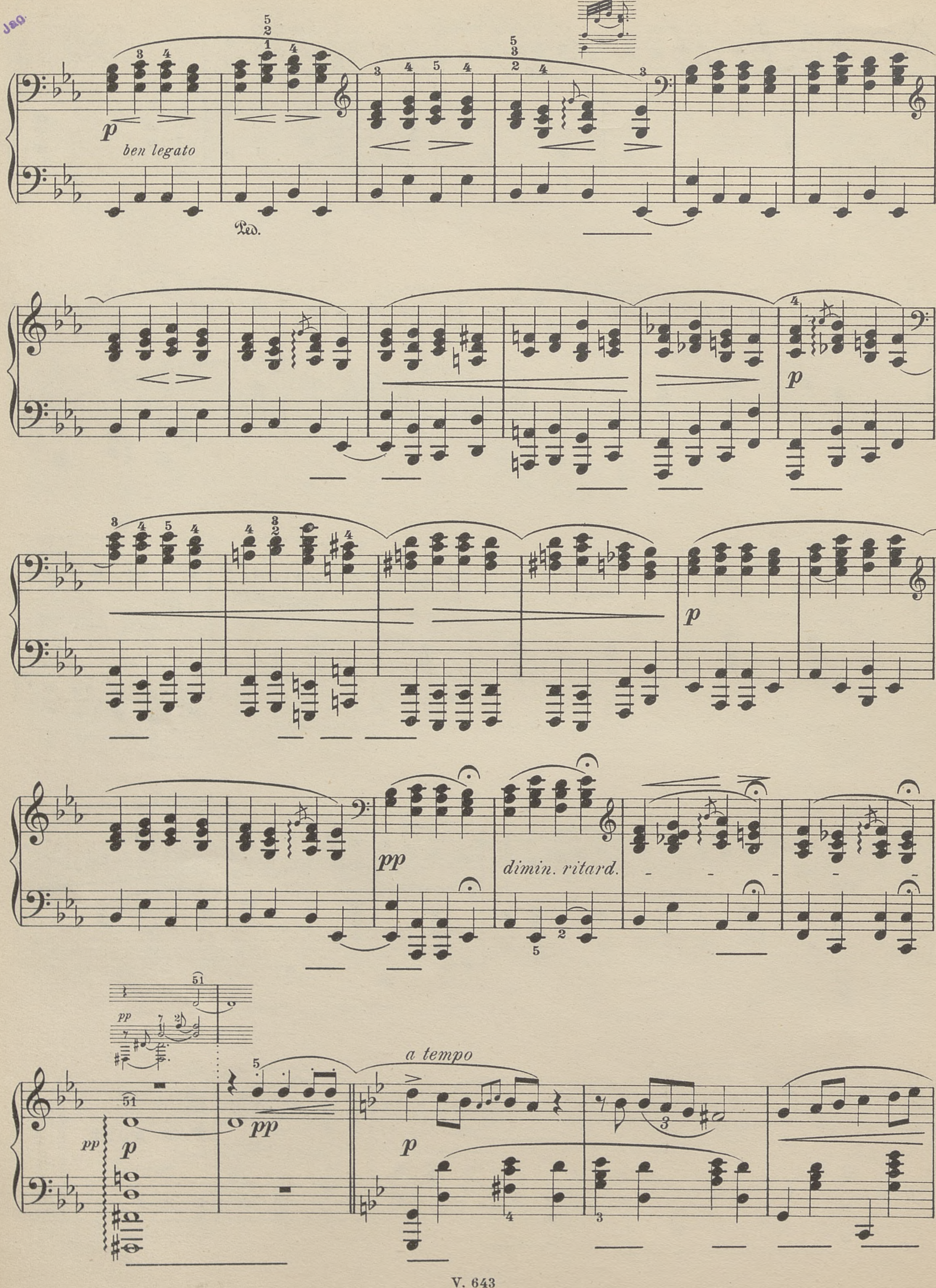
*) La mélodie ayant le caractére d'un choeur doit ressortir bien distincte et expressive des accords accompagnateurs.

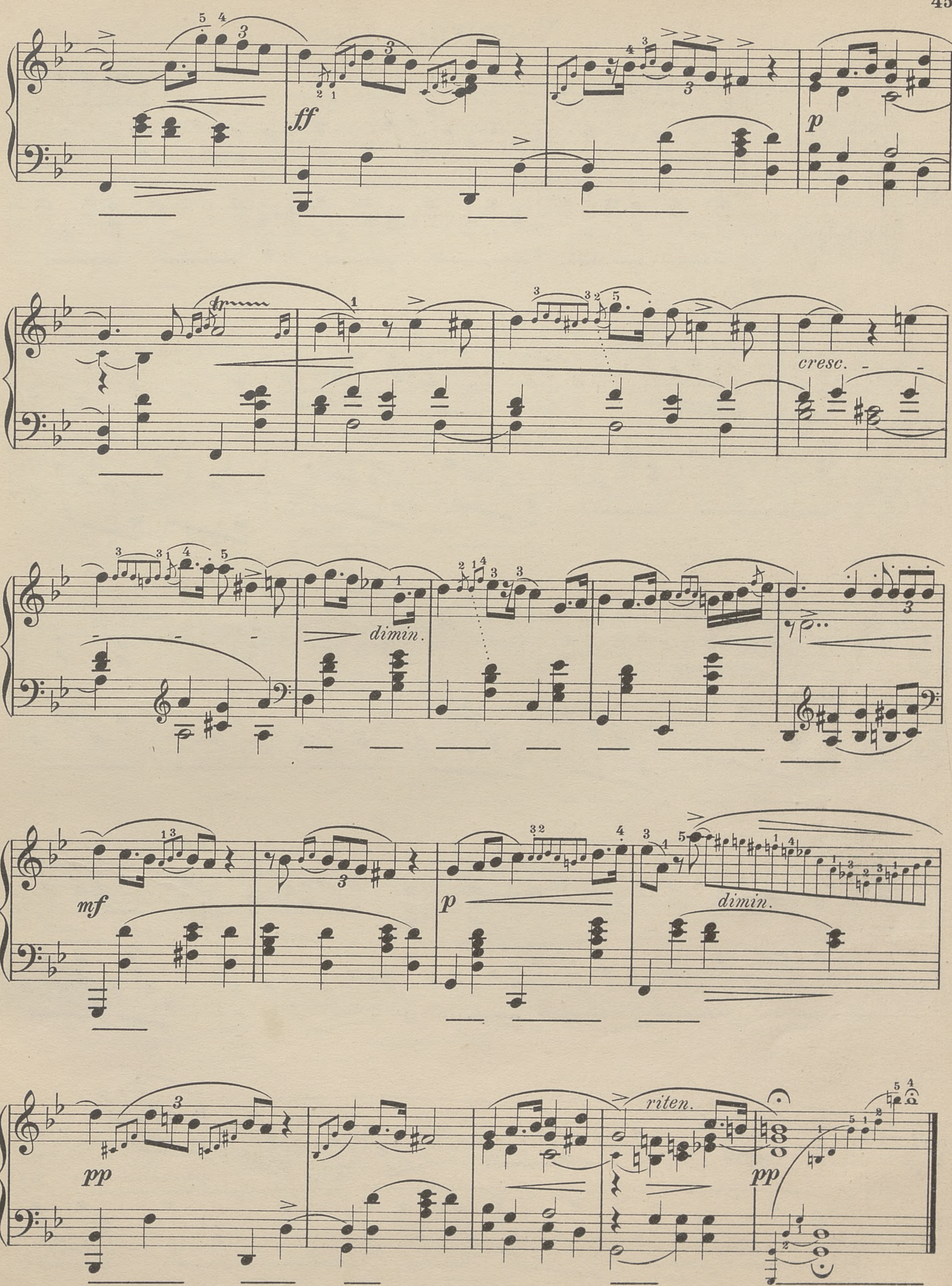
Nocturne

Op.37 № 1



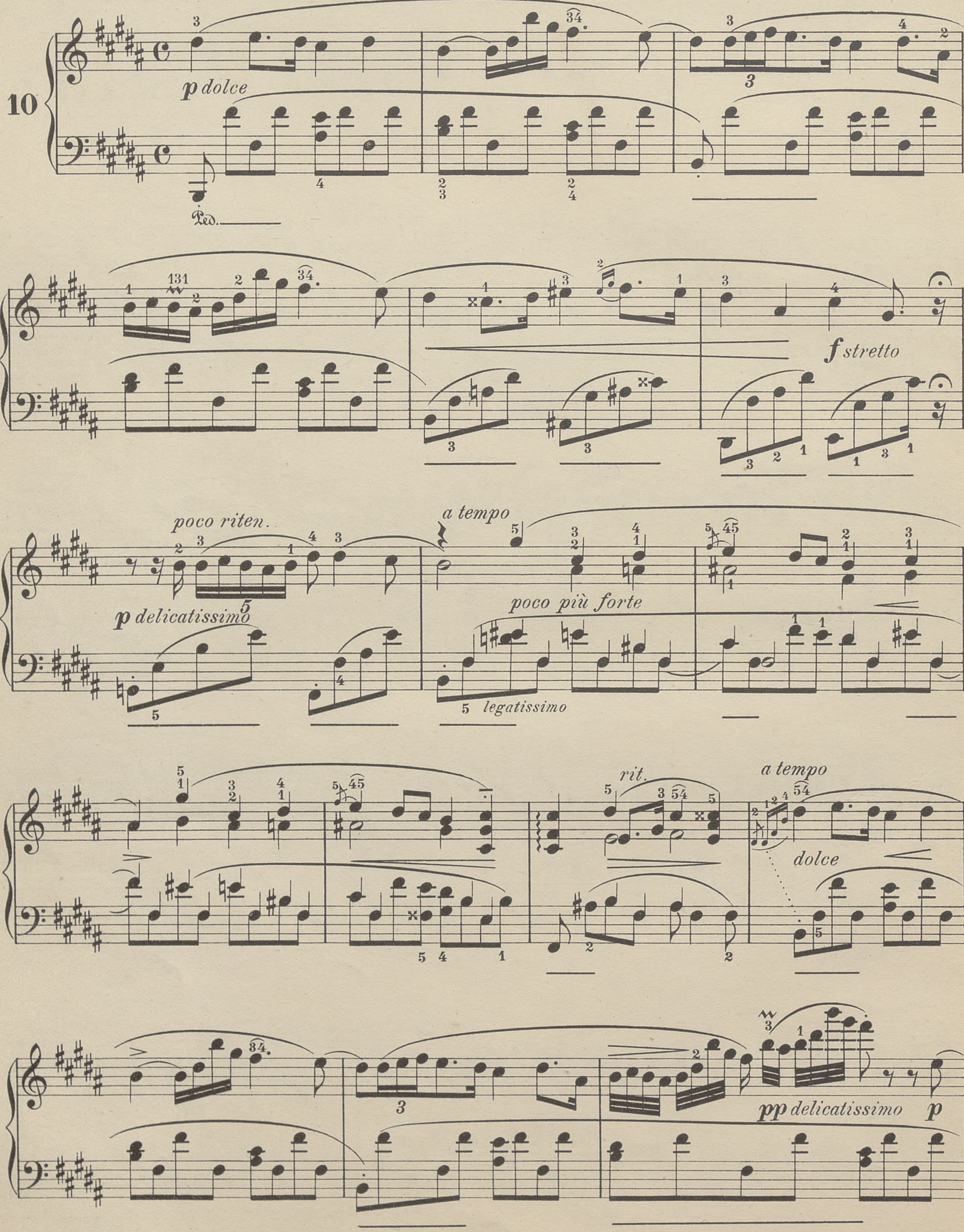

ff
p
cresc.
dimin.
pp
p
dolcissimo
p

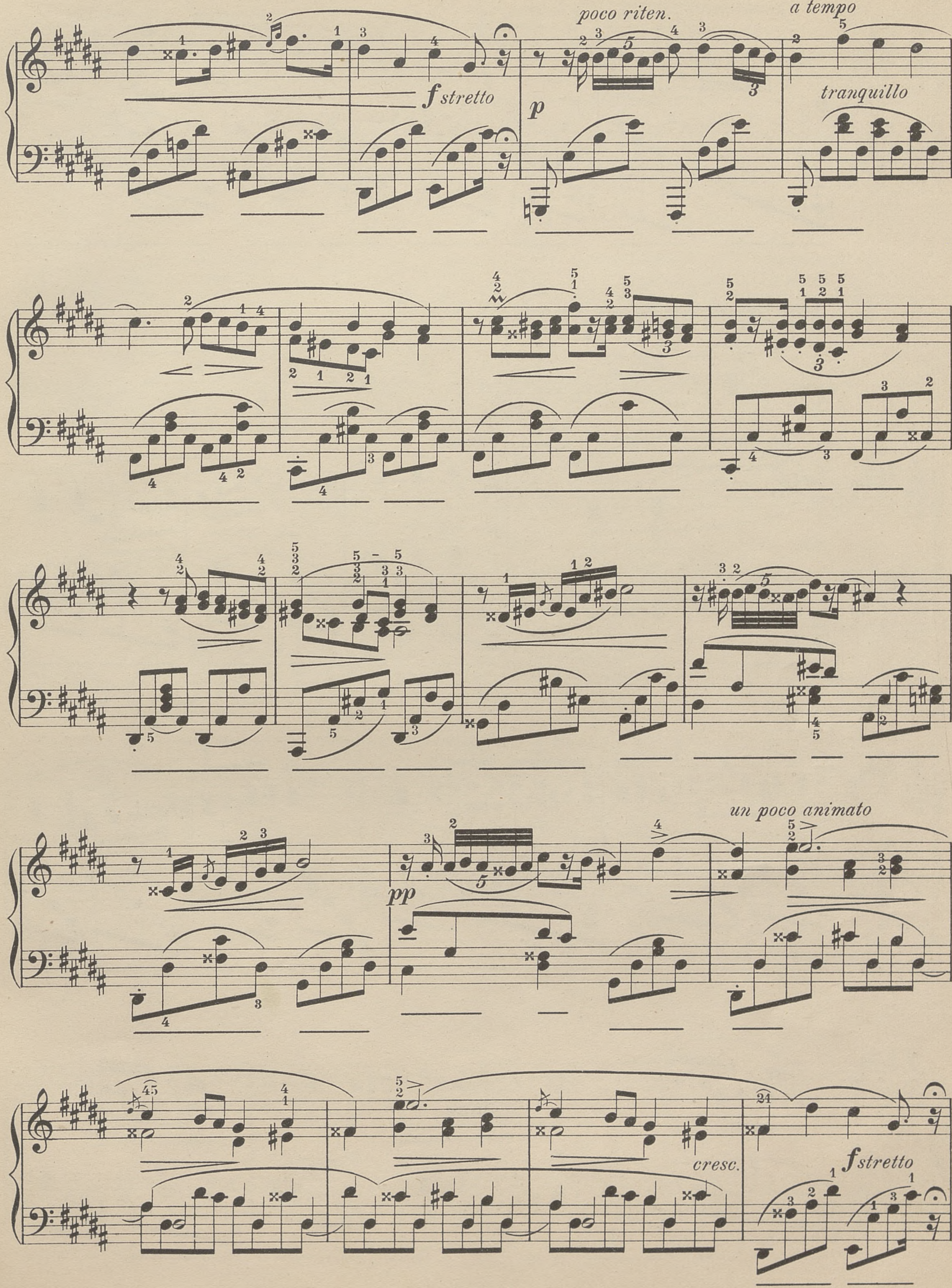

p
ben legato
Ped.
p
p
pp
dimin. ritard.
pp
p
pp
a tempo
p
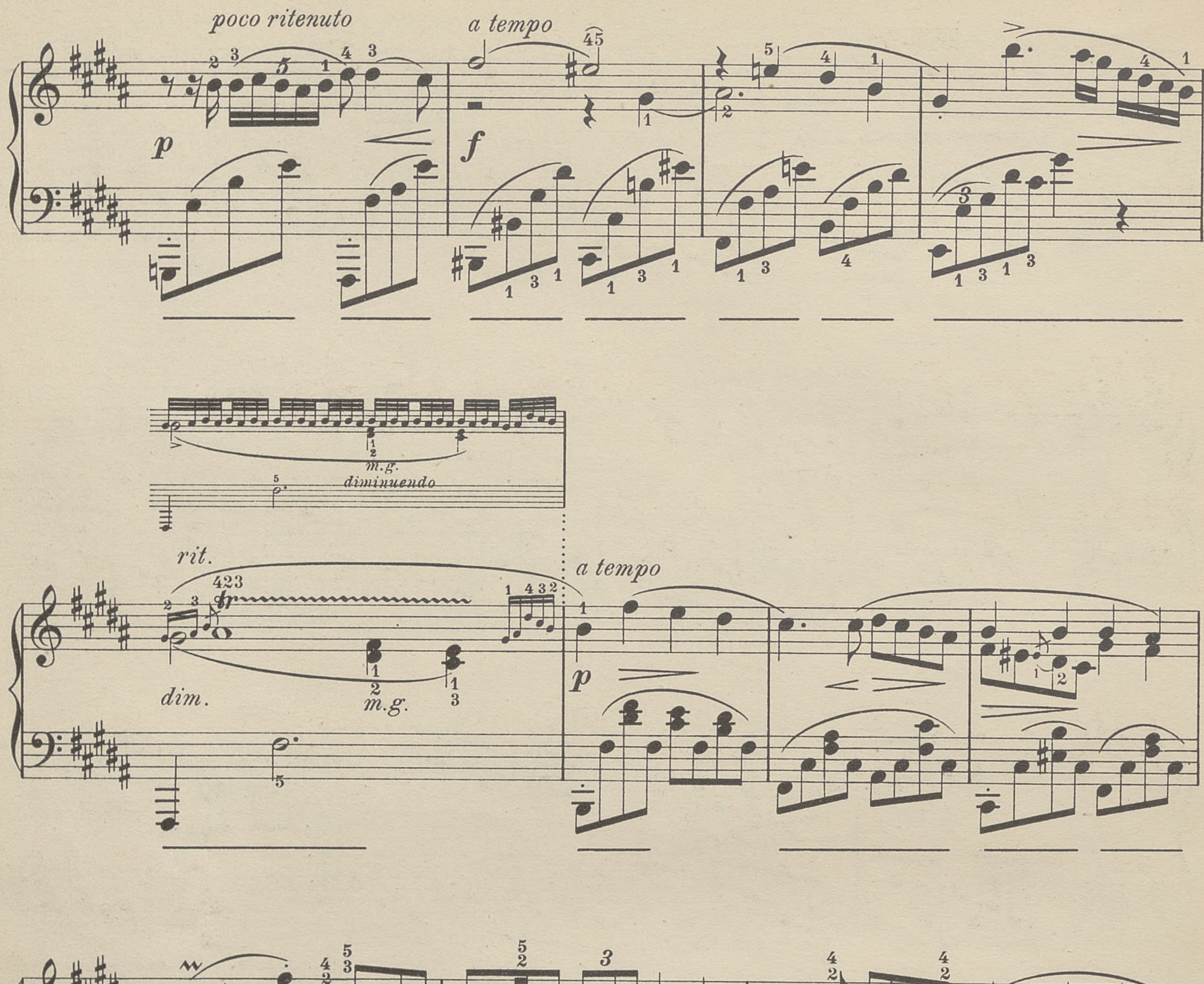

ff
p
tr
cresc.
dimin.
mf
p
dimin.
pp
riten.
pp

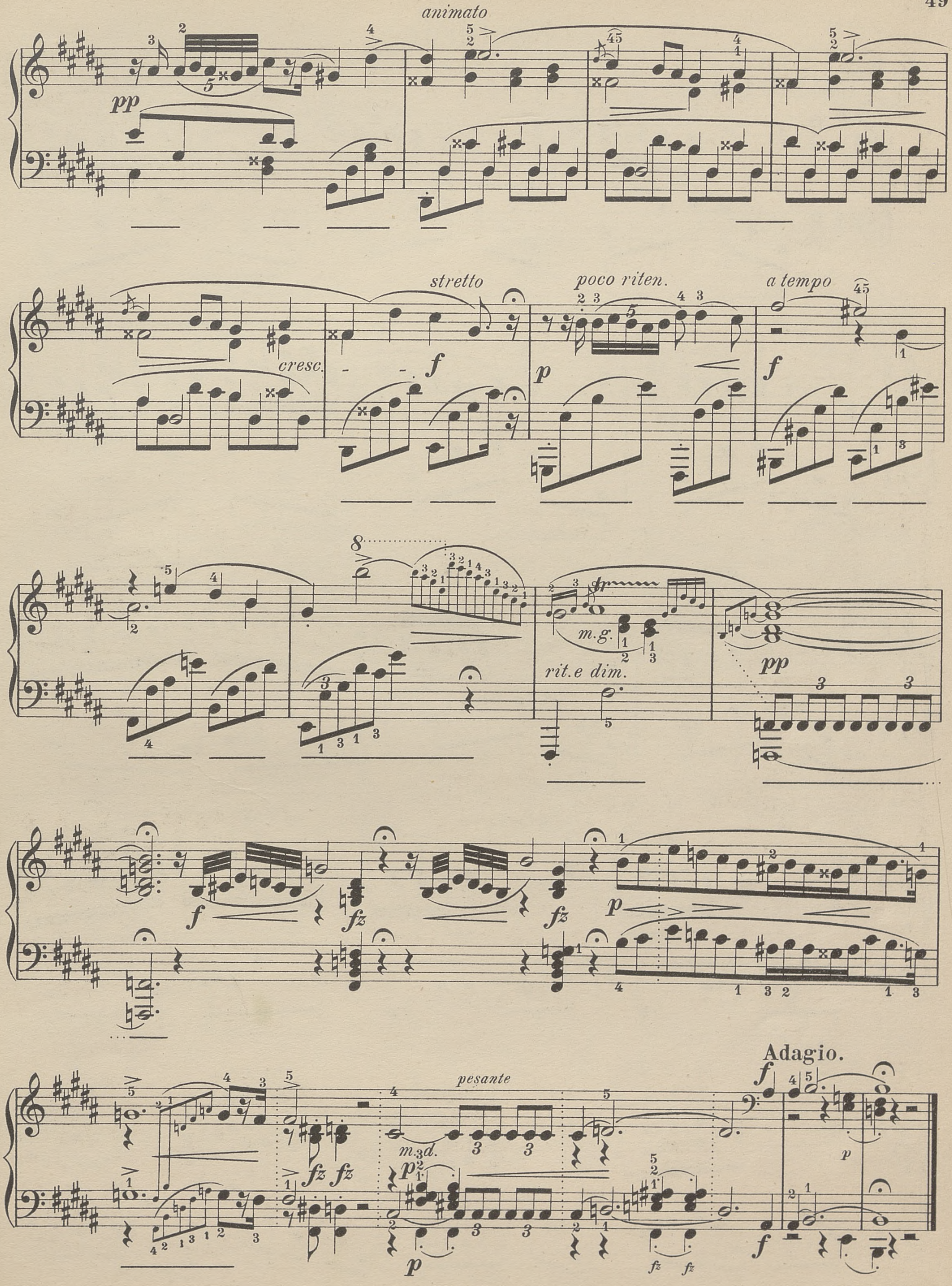
Nocturne

Andante sostenuto **Op. 32 No. 1**
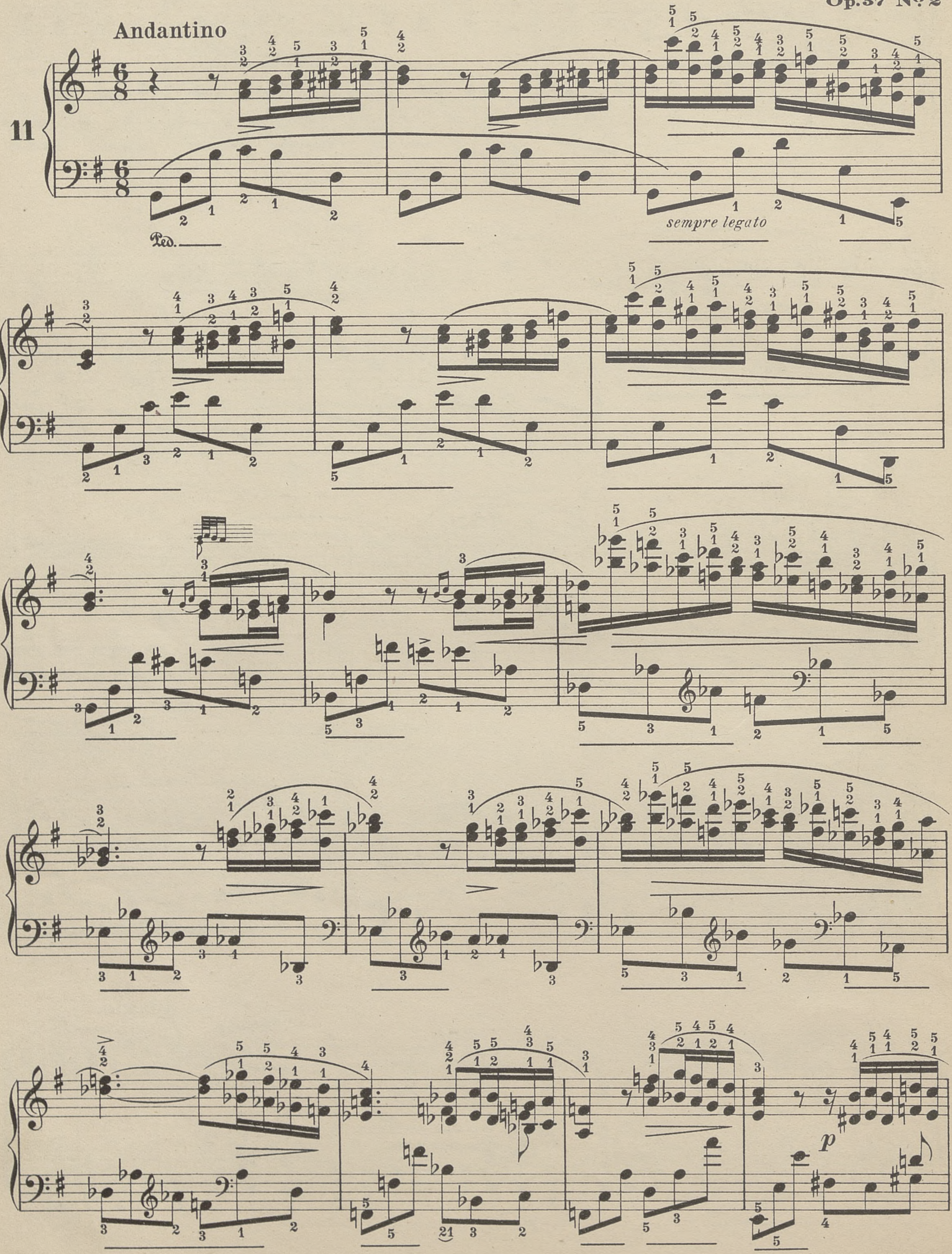



poco riten.
a tempo
f stretto
p
tranquillo
un poco animato
pp
cresc.
f stretto
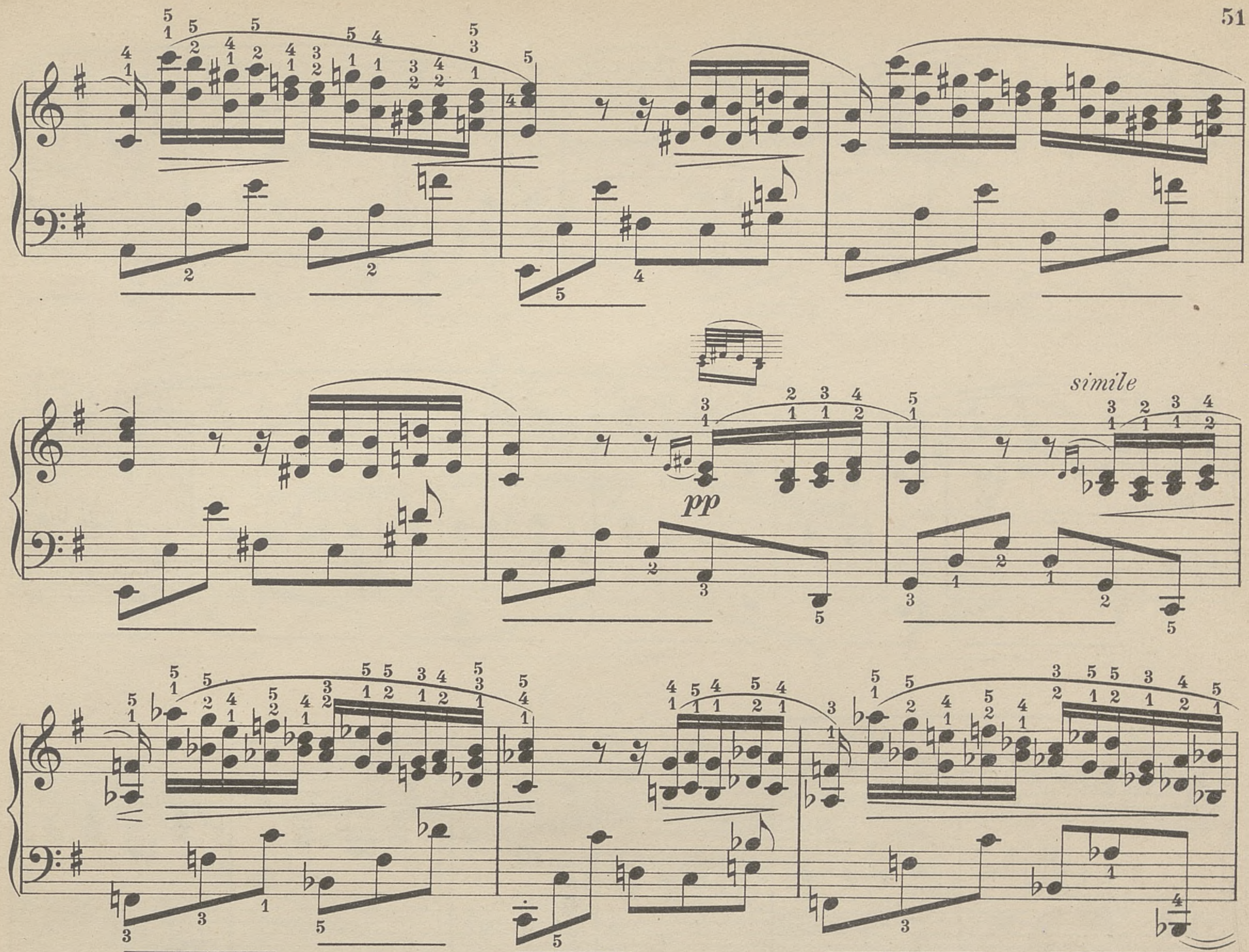

poco ritenuto
a tempo
m.g.
diminuendo
rit.
a tempo
dim.
m.g.


animato
pp
stretto
poco riten.
a tempo
cresc.
f
p
8
m.g.
rit.e dim.
pp
fz
Adagio.
pesante
m.d.

Nocturne

Op. 37 Nº 2

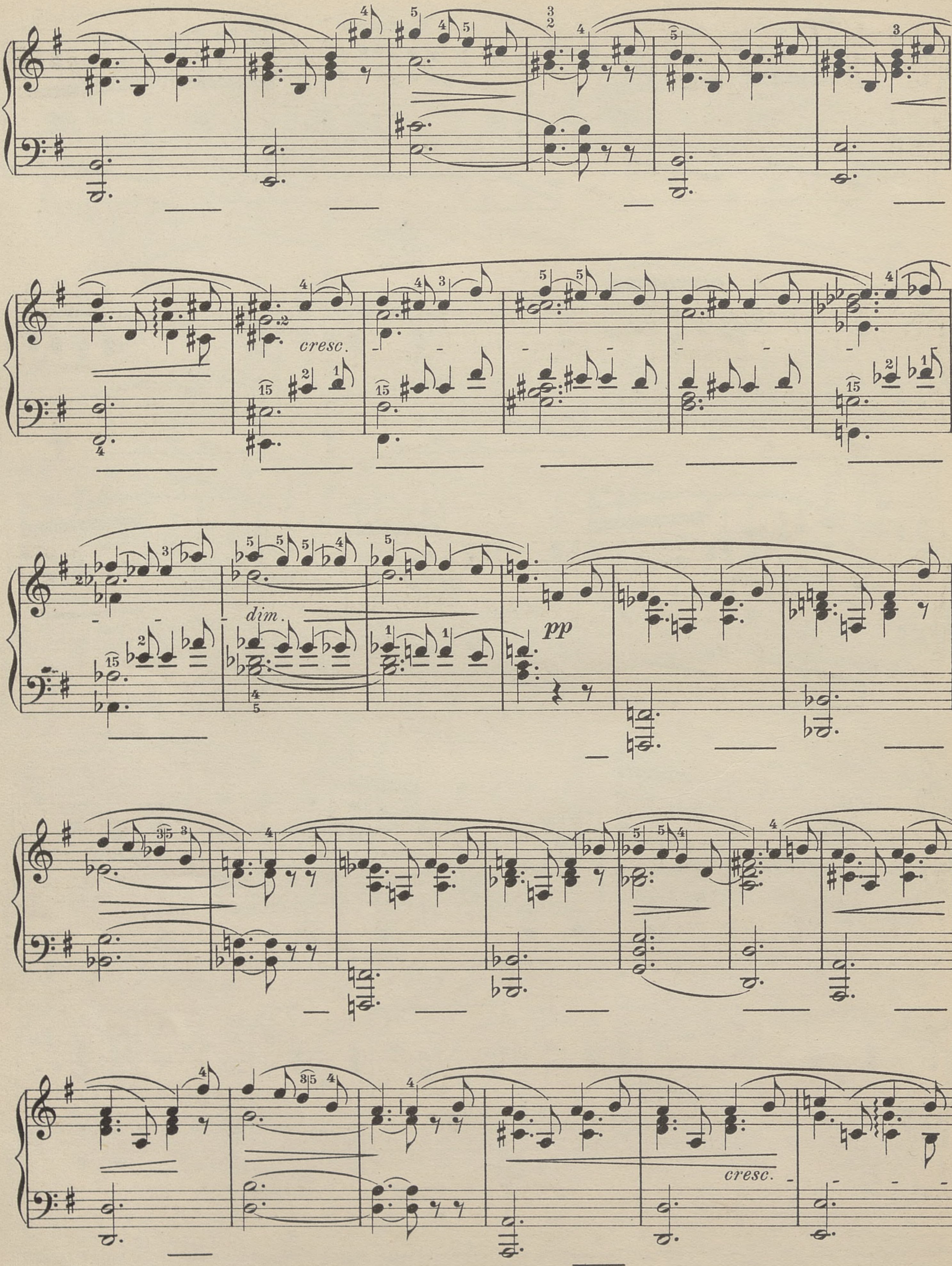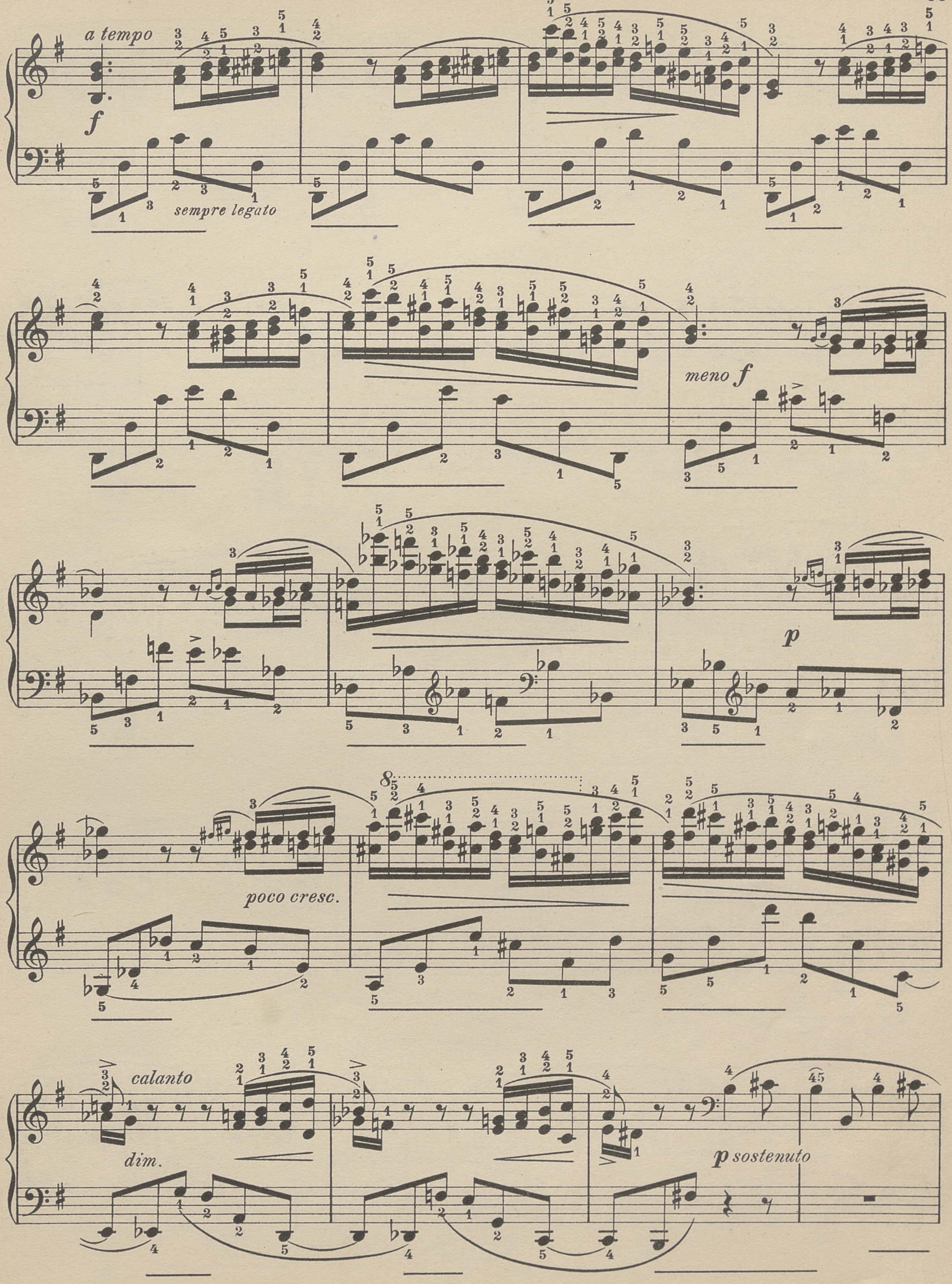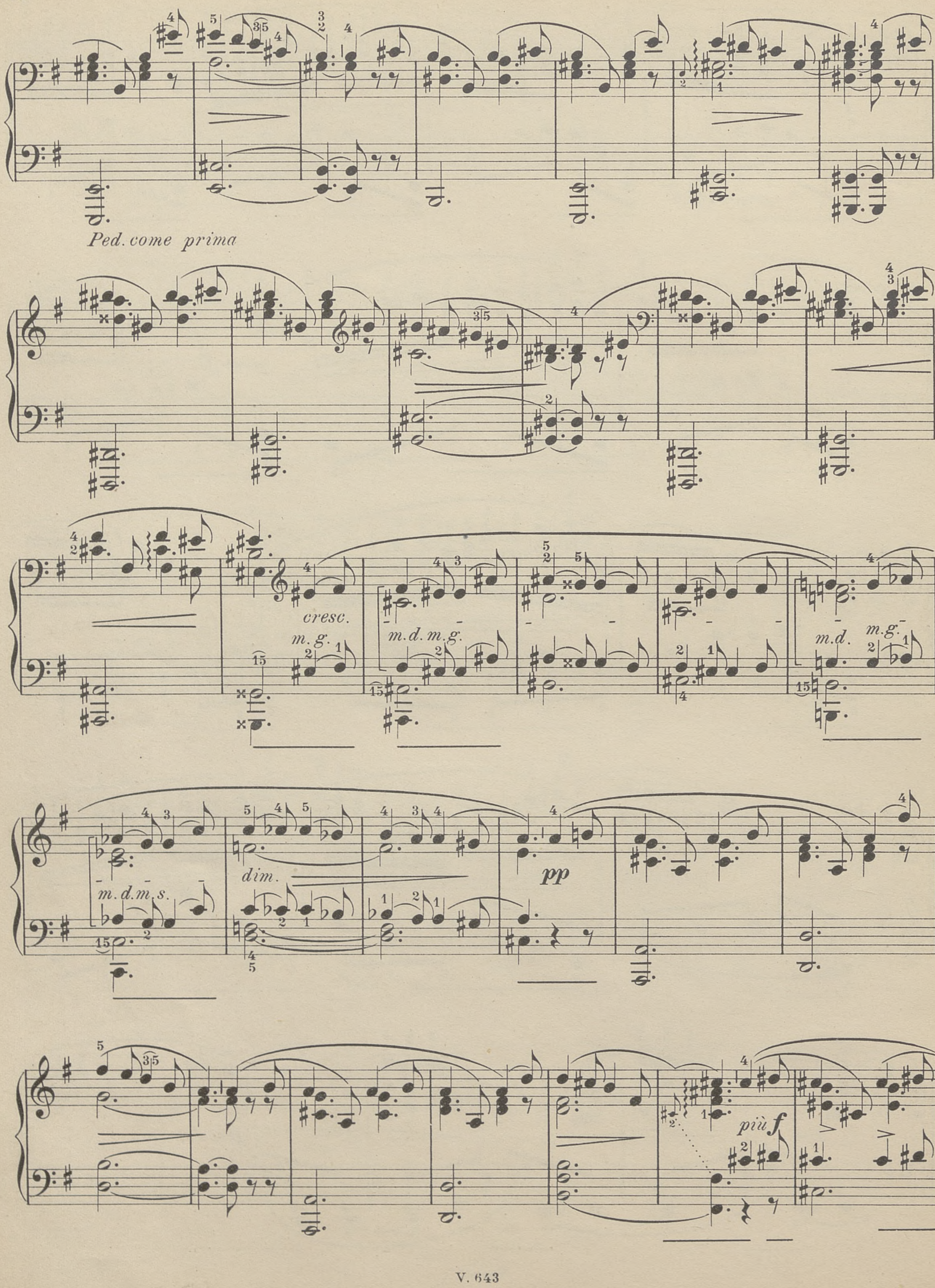




*) Die Melodie läßt sich sehr wohl mit wiederholtem Anschlag des 5. Fingers-bei geschicktem Pedal gebrauch-gebunden ausführen.
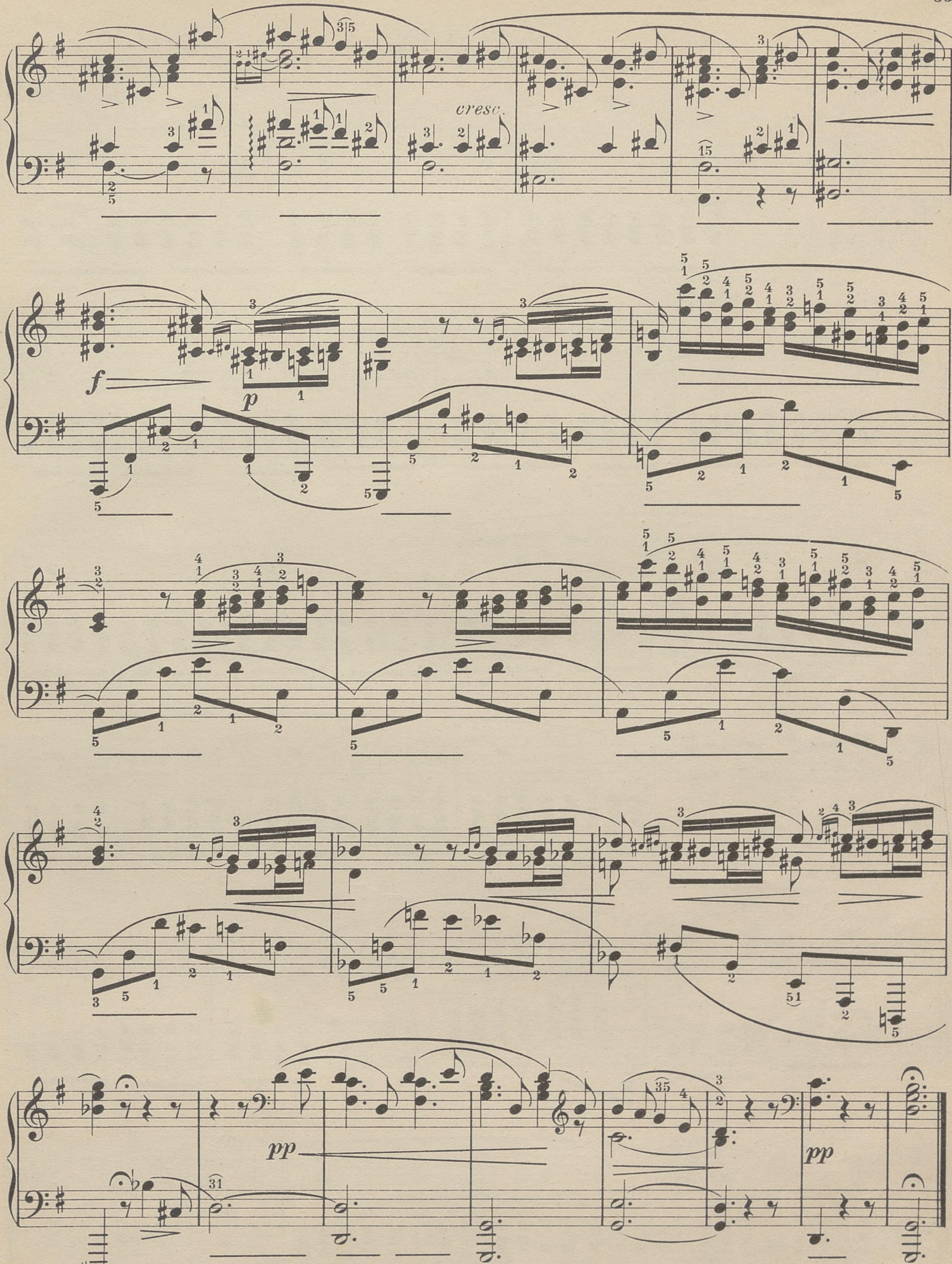
*) The melody can easily be played legato with the little Finger, the same being employed as in repeting a note, and with skilful use of the pedal.

*) On peut facilement lier les notes de la mélodie avec un toucher répeté du cinquième doigt, en employant adroitement la pédale.


cresc.
dim.
pp
cresc.


a tempo
f
sempre legato
meno f
p
poco cresc.
calanto
dim.
p sostenuto
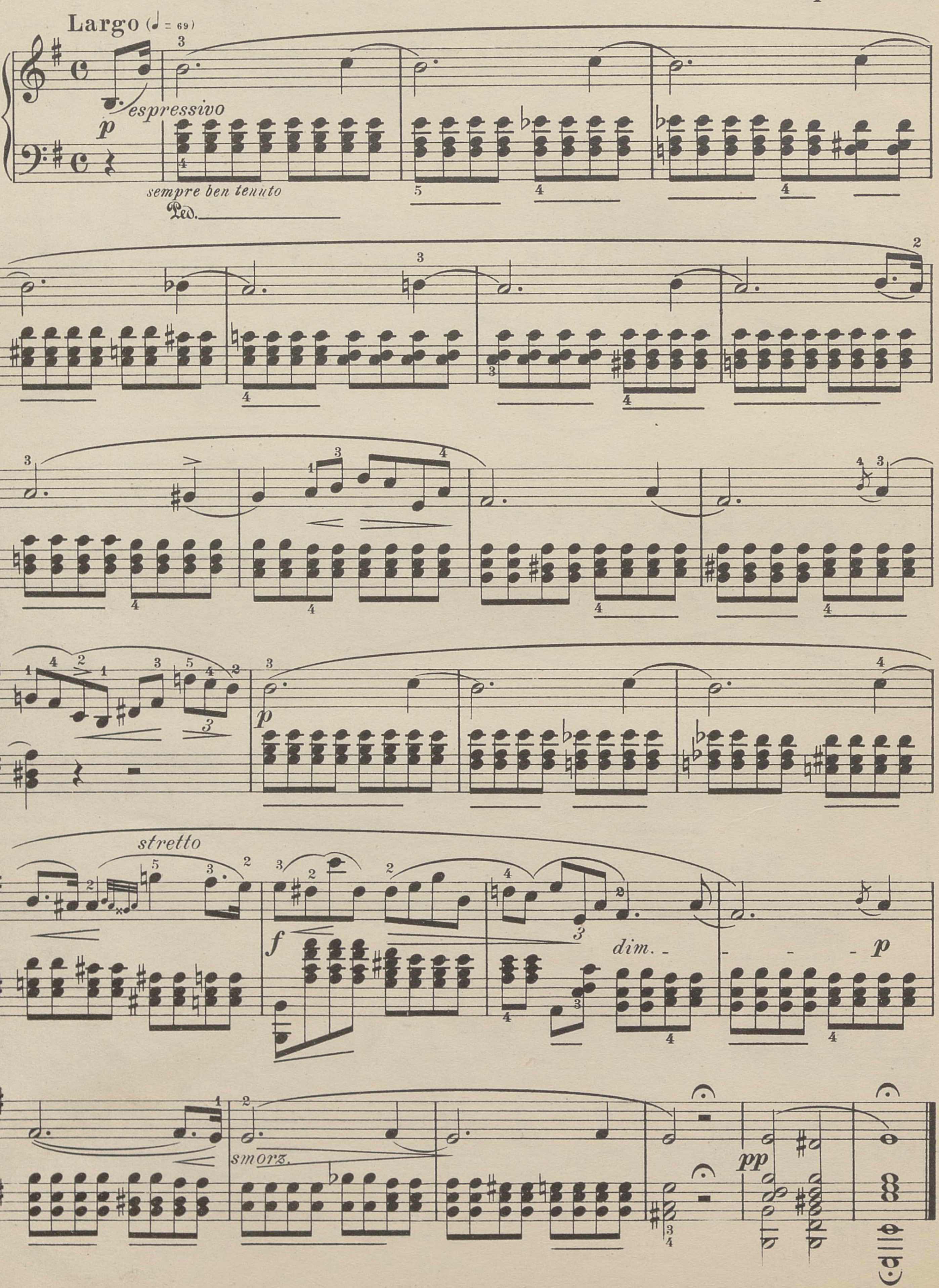

Ped. come prima
cresc.
m. g.
m. d. m. g.
m. d.
m. g.
m. d. m. s.
dim.
pp
più f


cresc.
f
p
pp
pp

Praeludium

Op. 28 № 4

12

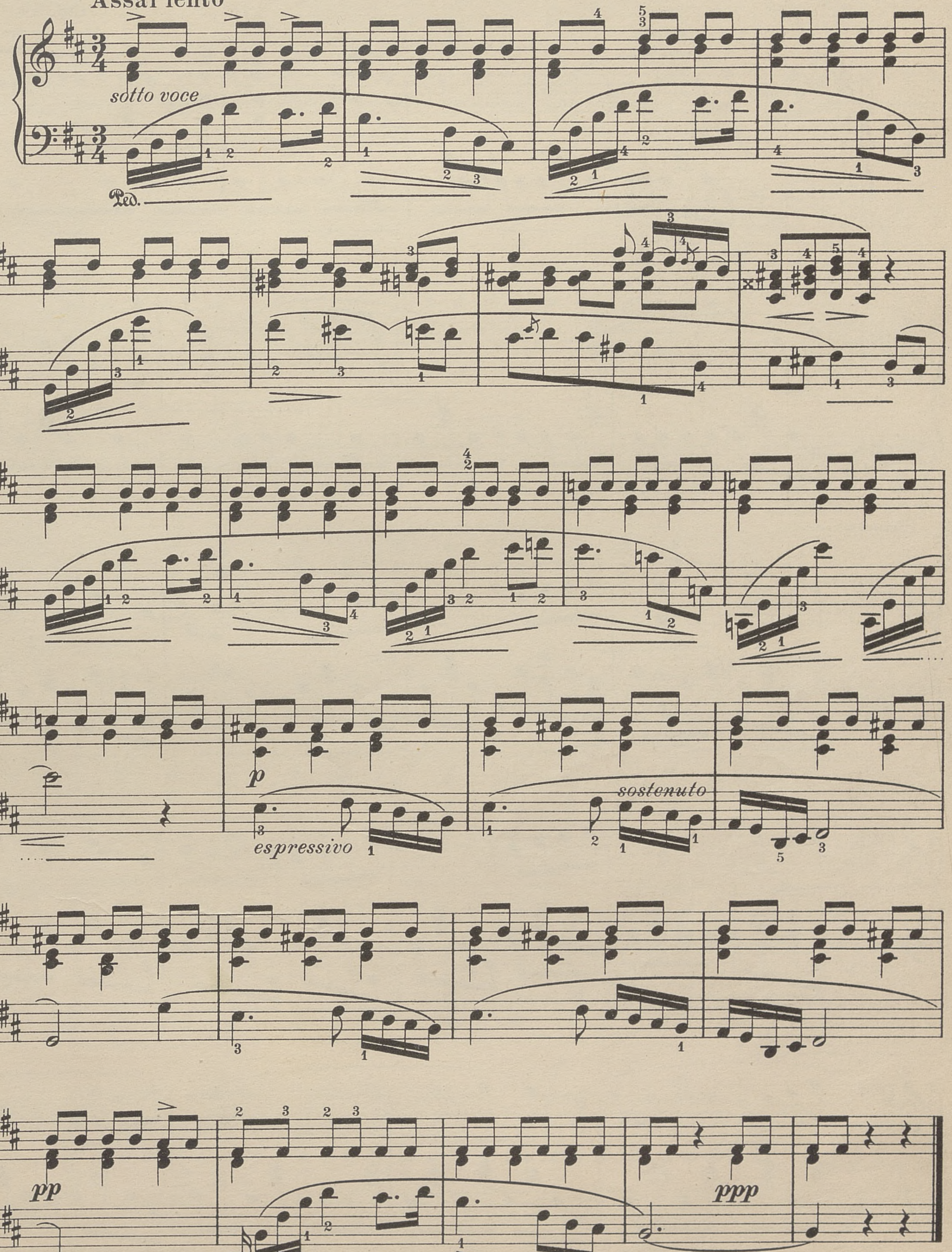


Praeludium

Op. 28 Nº 6

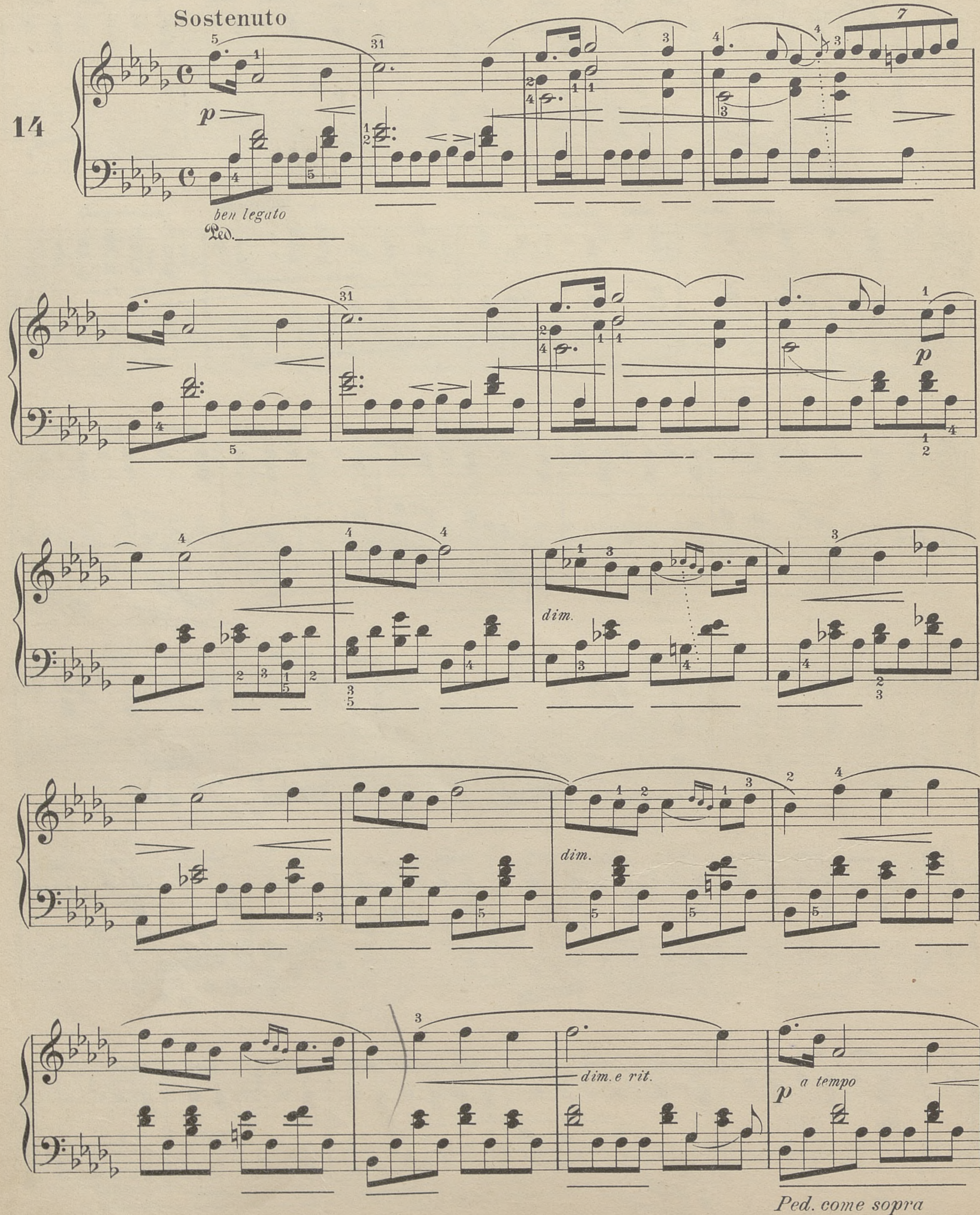
Assai lento
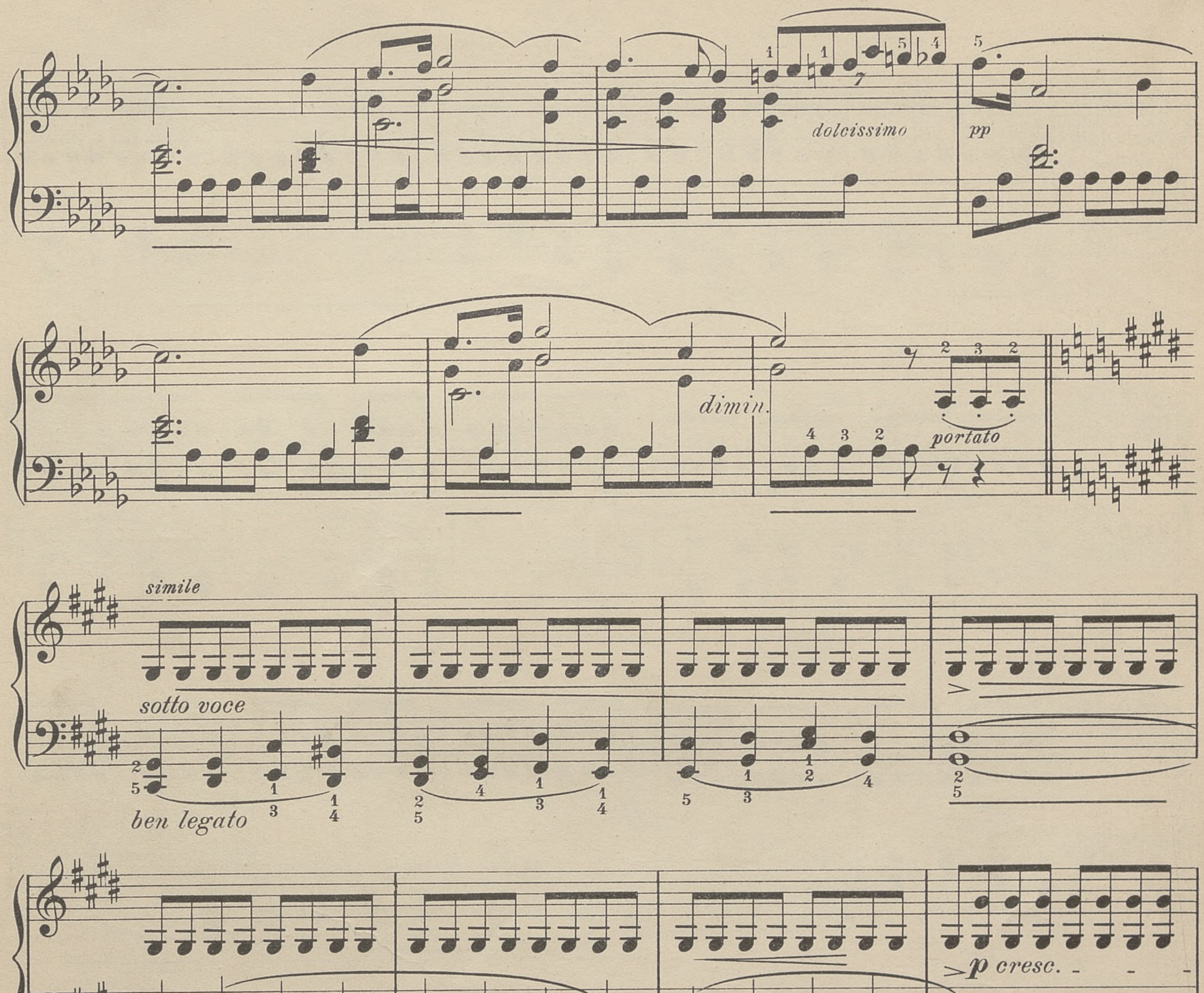
13

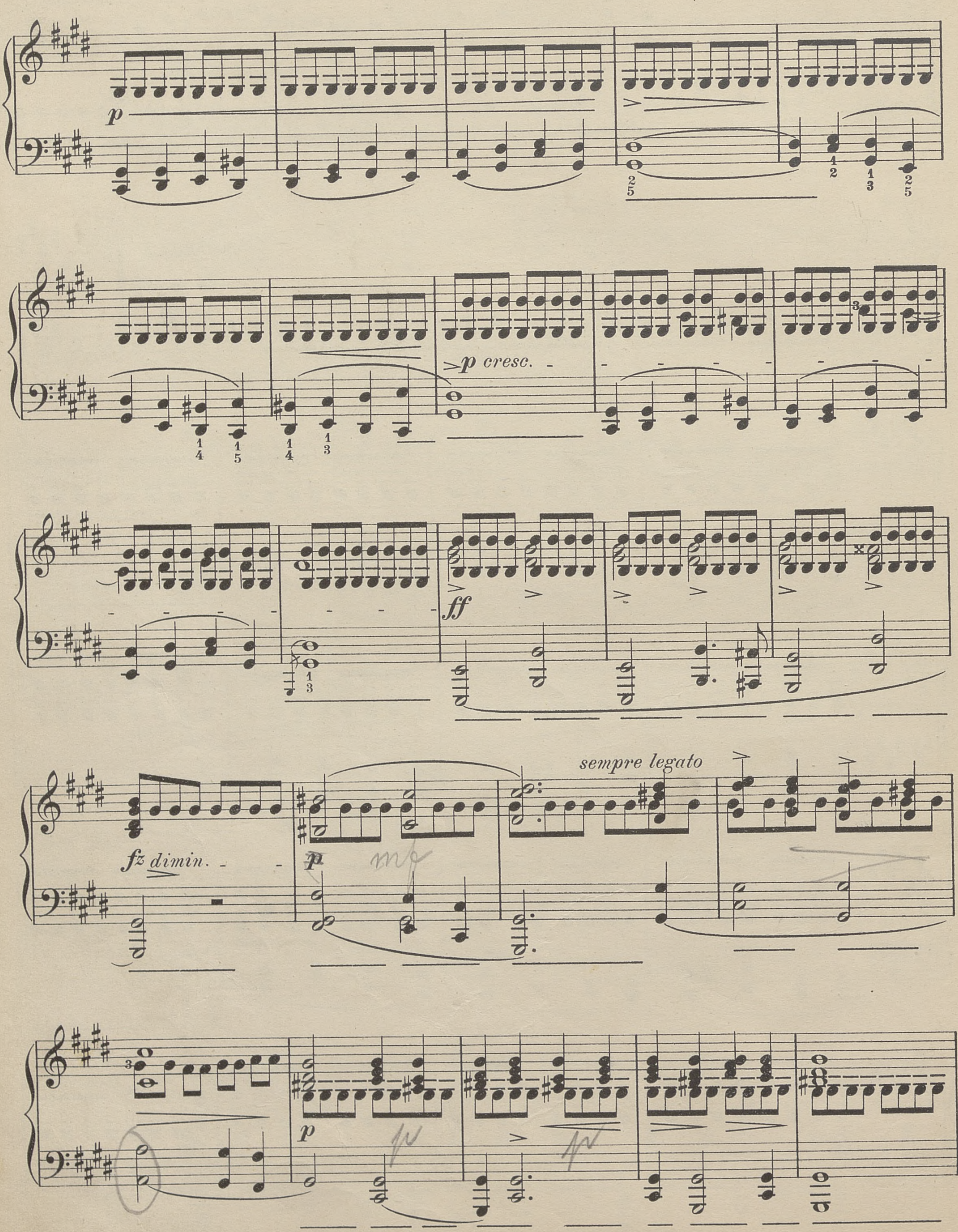


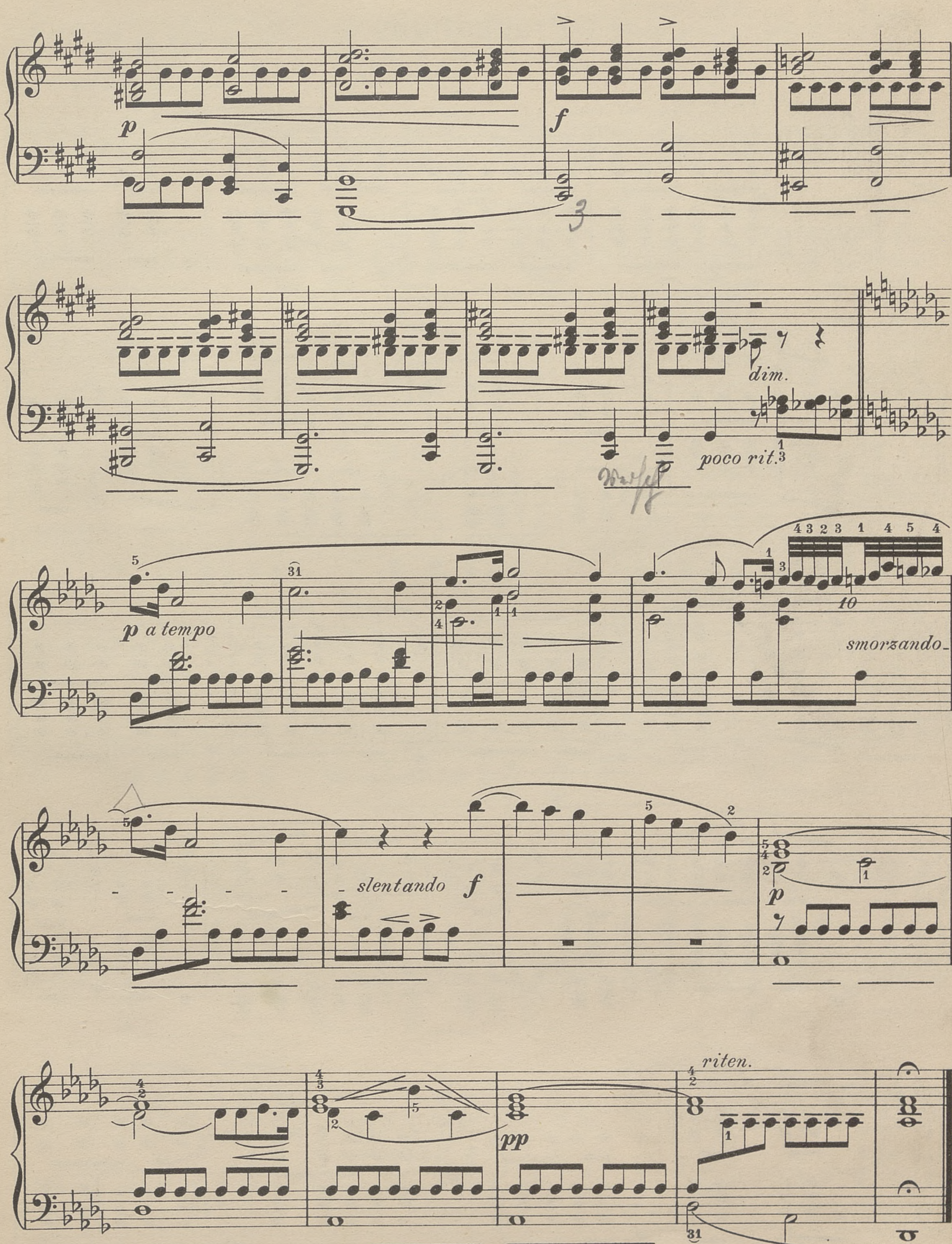
Praeludium

Op. 28 Nº 15




dolcissimo
pp
dimin.
portato
simile
sotto voce
ben legato
p cresc.
ff
dimin.
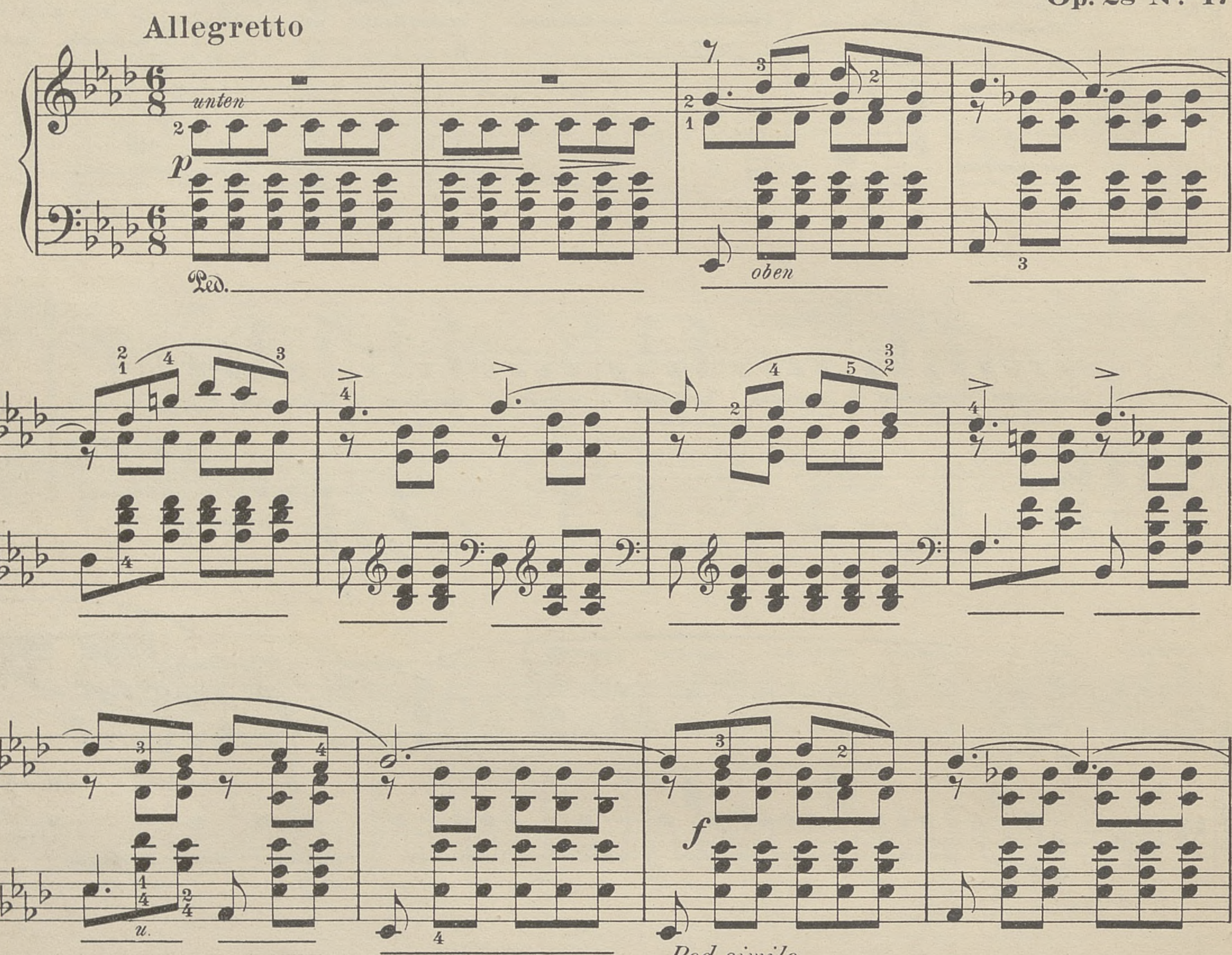

p
p cresc.
ff
fz dimin.
sempre legato
p
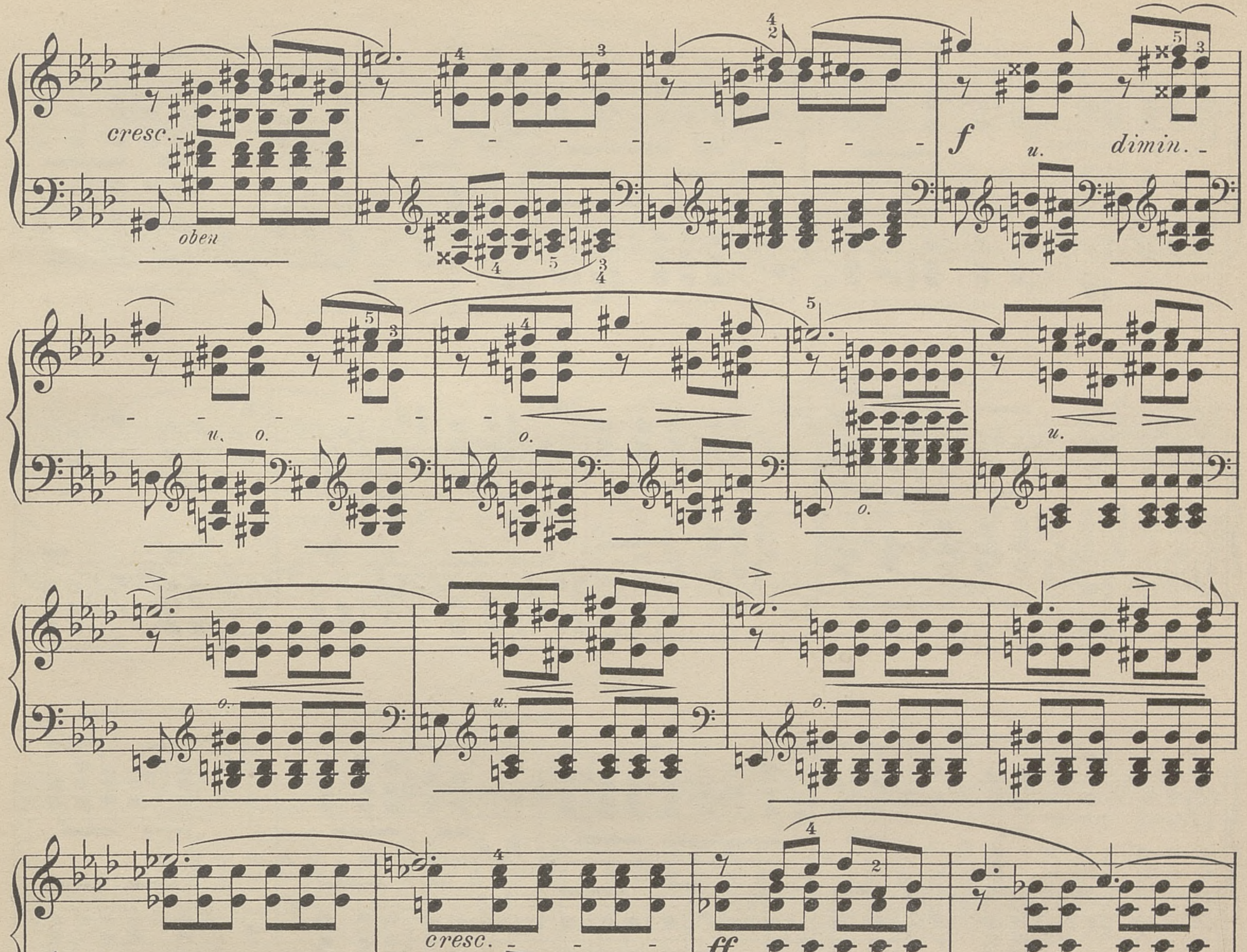

p
f
dim.
poco rit.
p a tempo
smorzando
slentando
f
p
pp
riten.

Praeludium

Op. 28 Nº 17

15

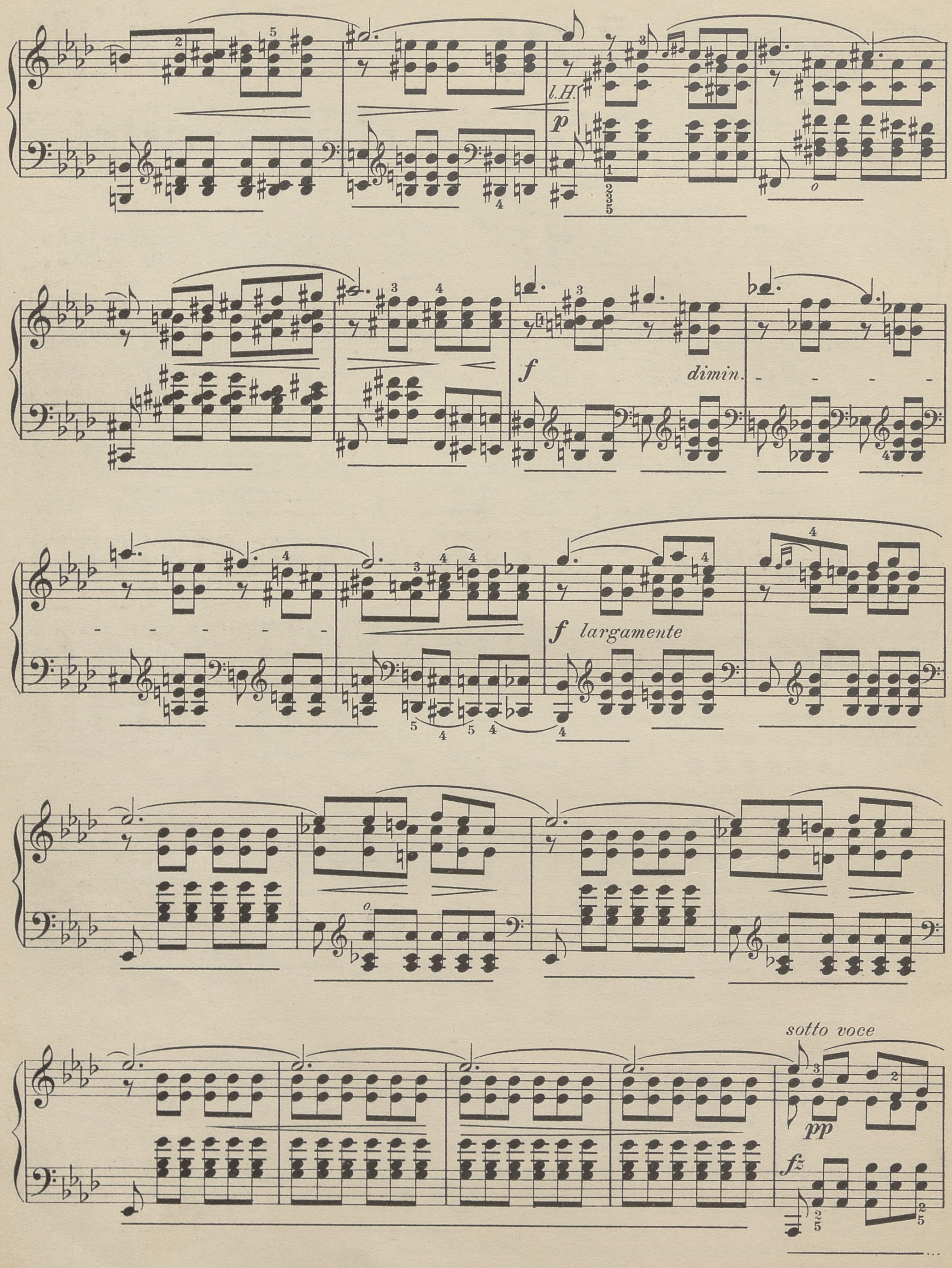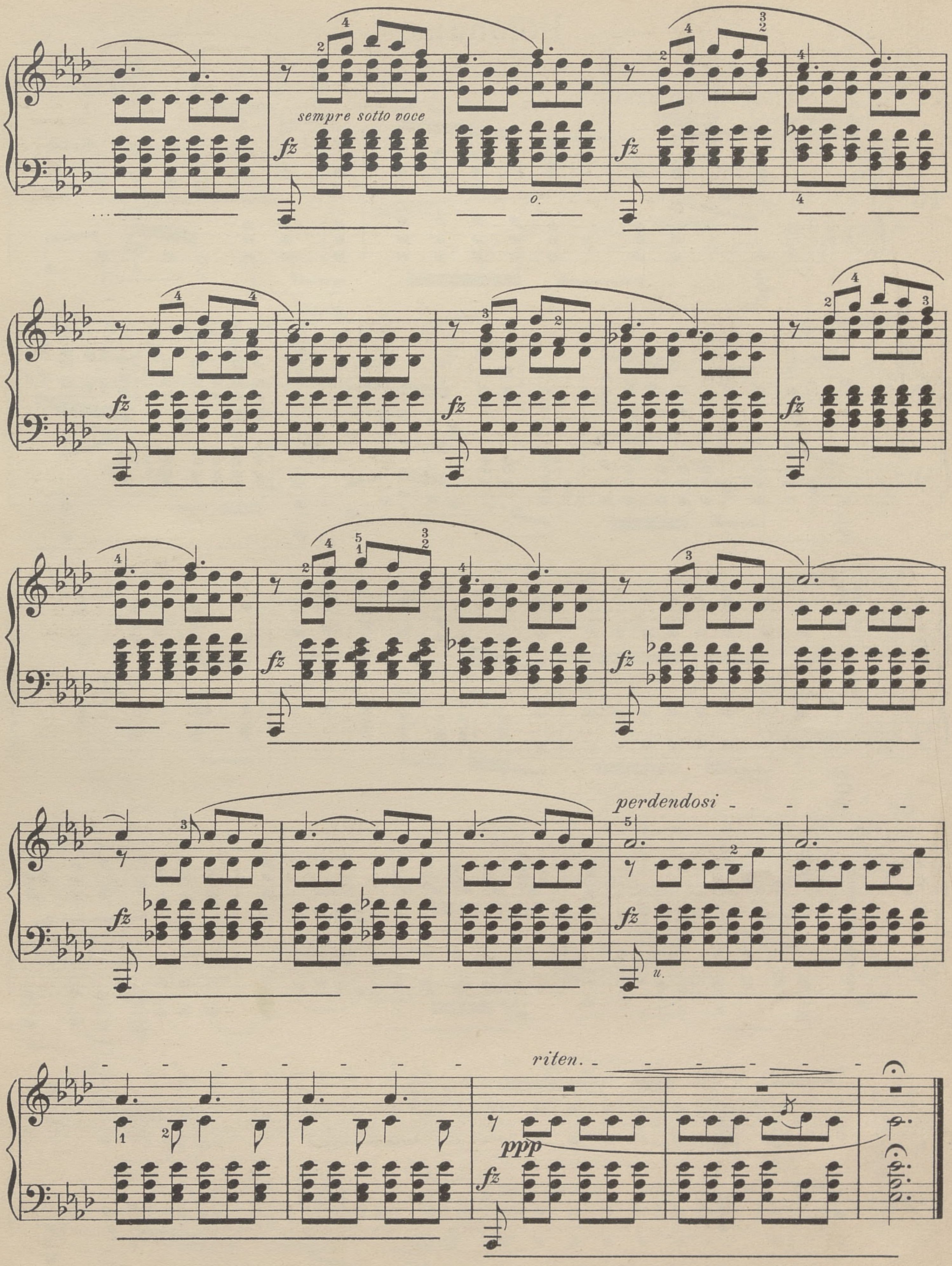




o. = oben, u. = unten, d. h. die linke Hand steht über oder unter der rechten.

o. = signifies over, above u. = signifies under, below i.e. the left hand is to play over above or under below the right hand.

o-signifie au-dessus. u-signifie au-dessous c. a. d. que la main gauche est au-dessus ou au-dessous de la main droite.


l.H.
dimin.
largamente
sotto voce



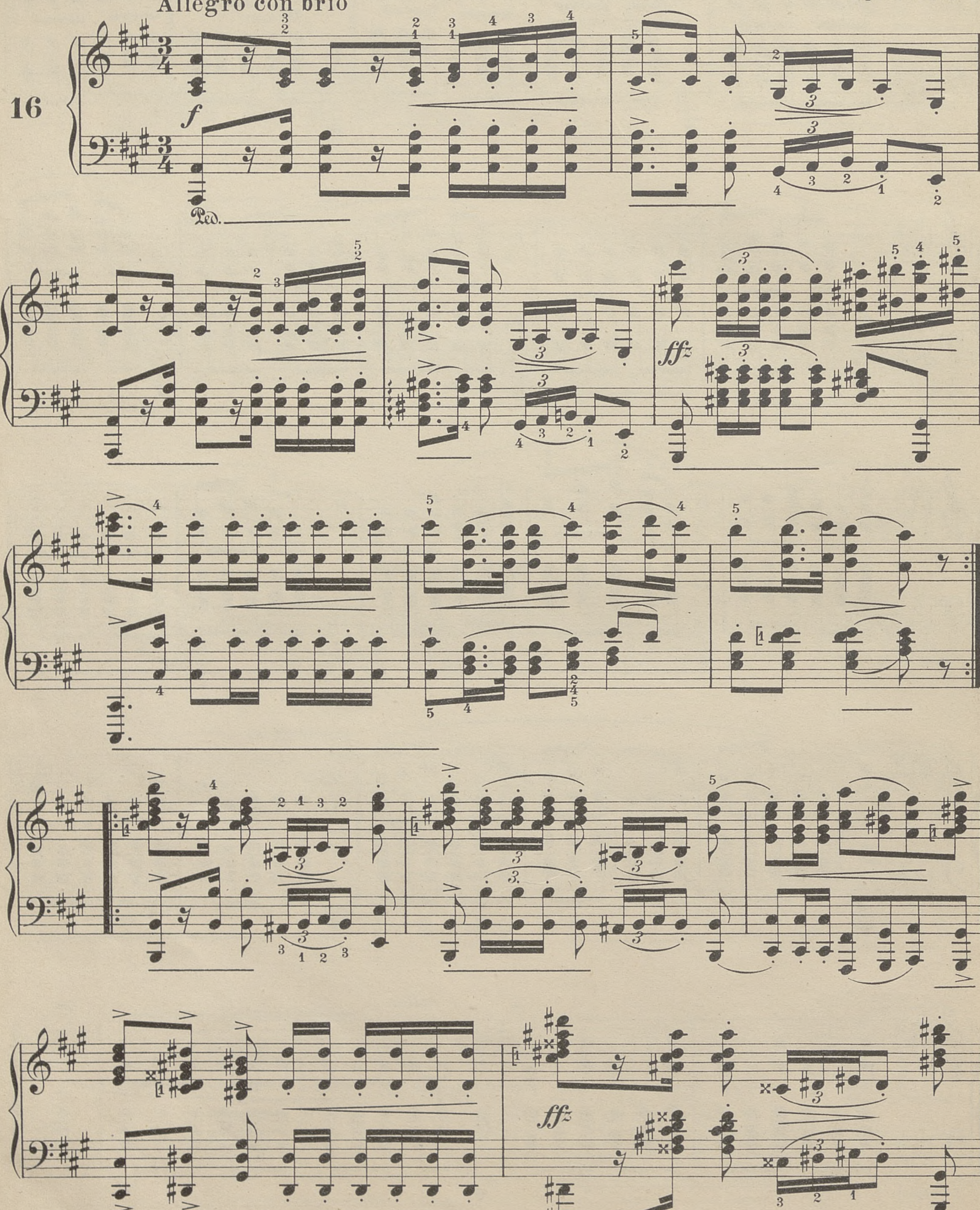
sempre sotto voce
fz
perdendosi
riten.
ppp

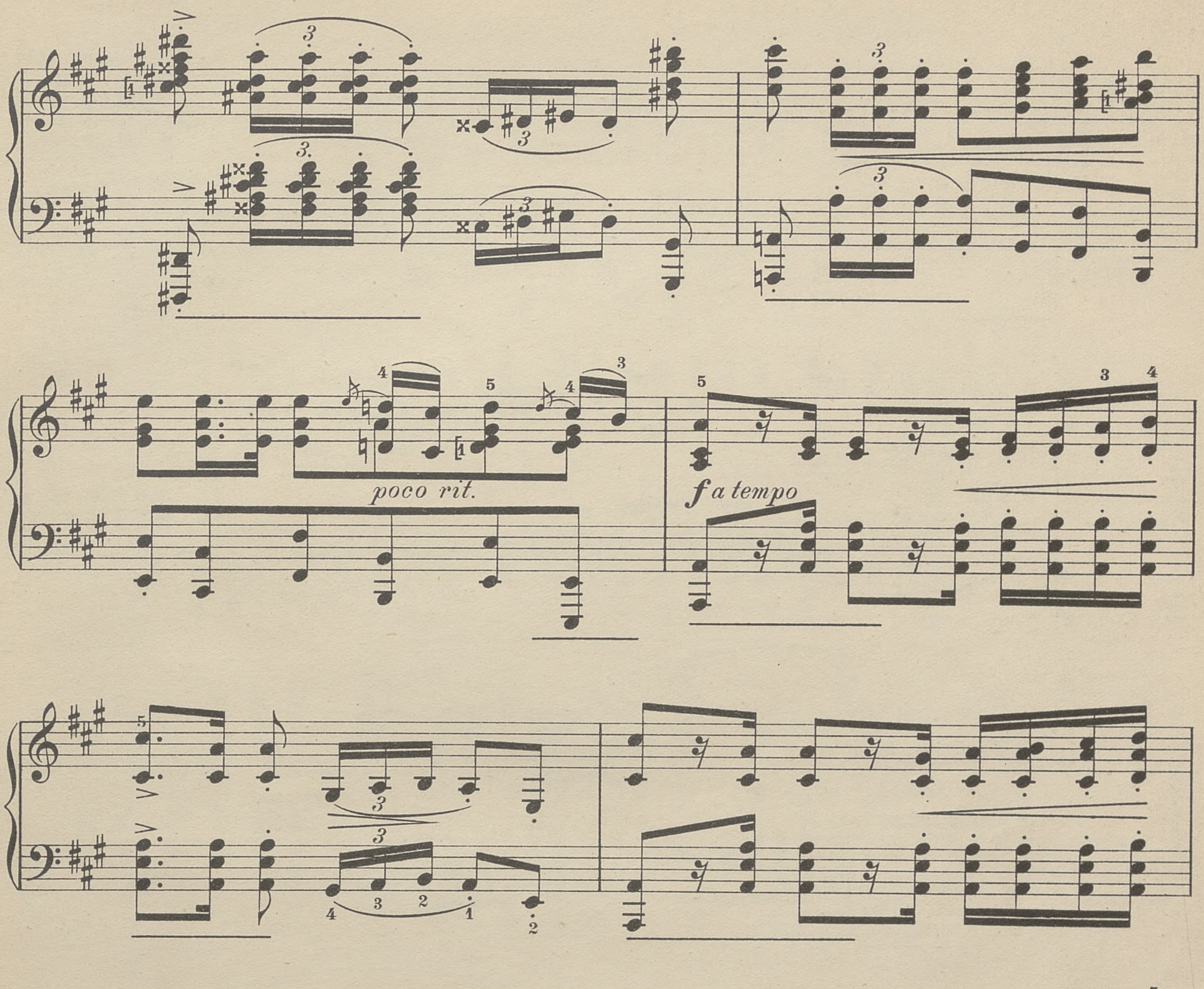
Polonaise
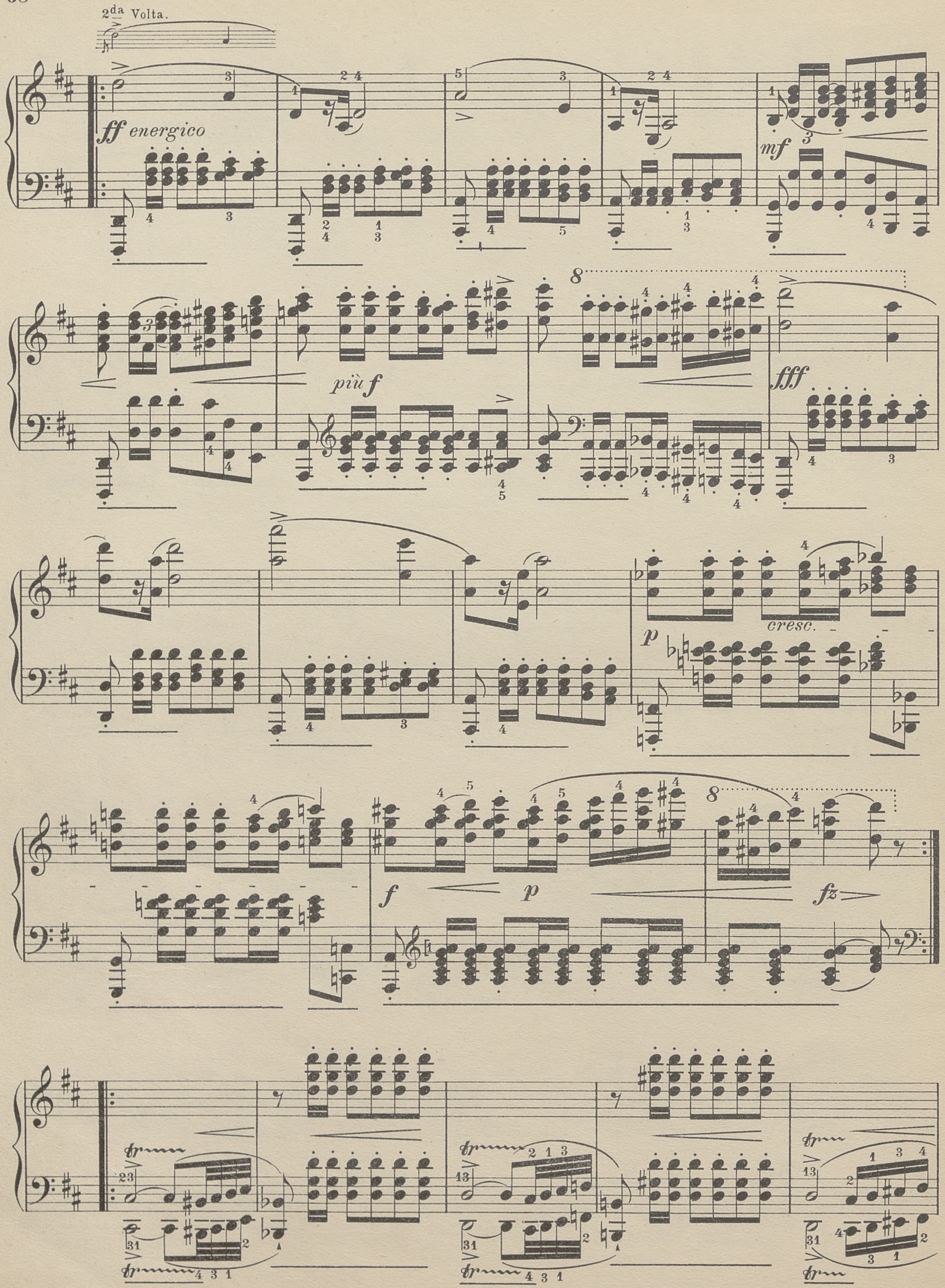
Allegro con brio
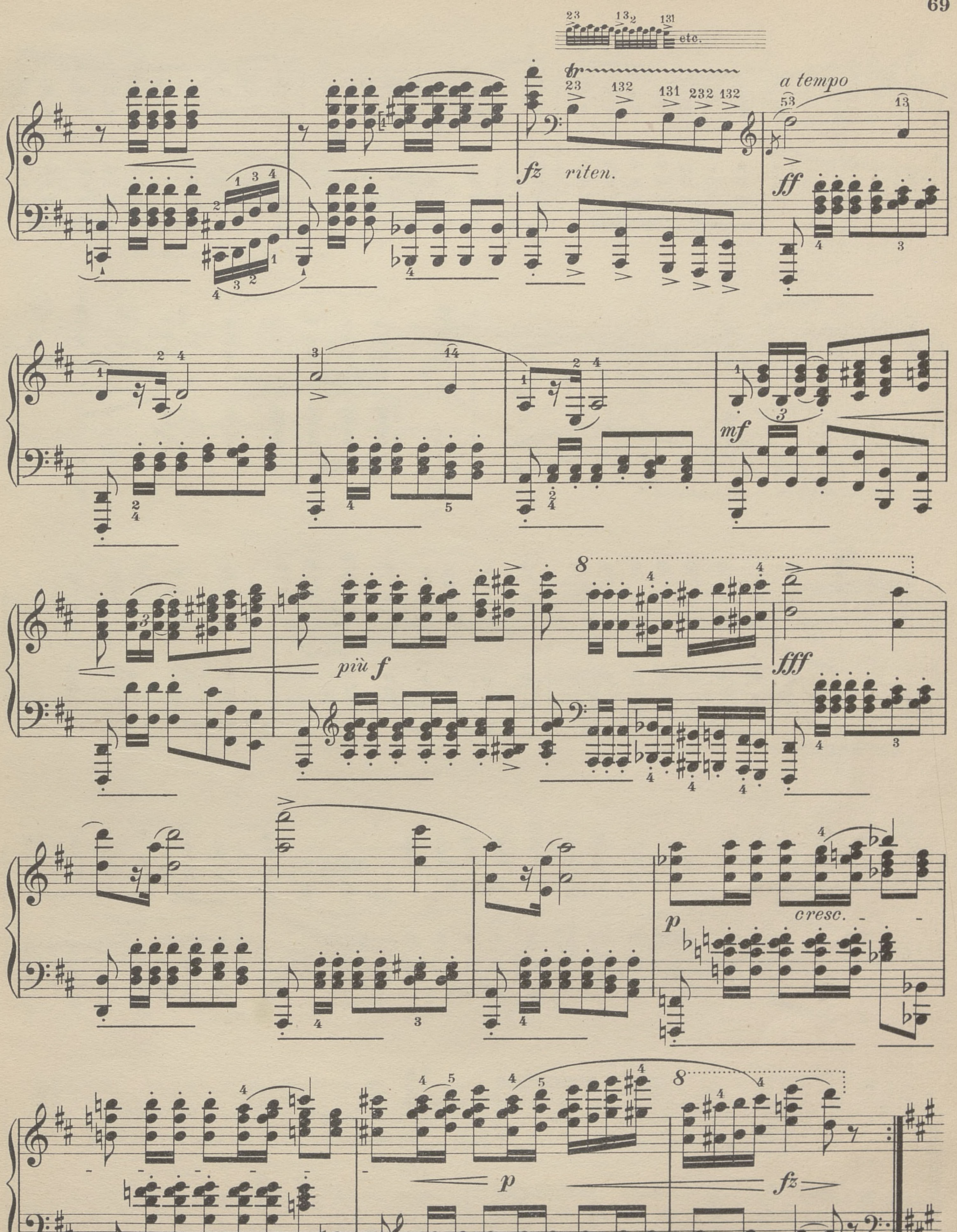
Op. 40 Nº 1
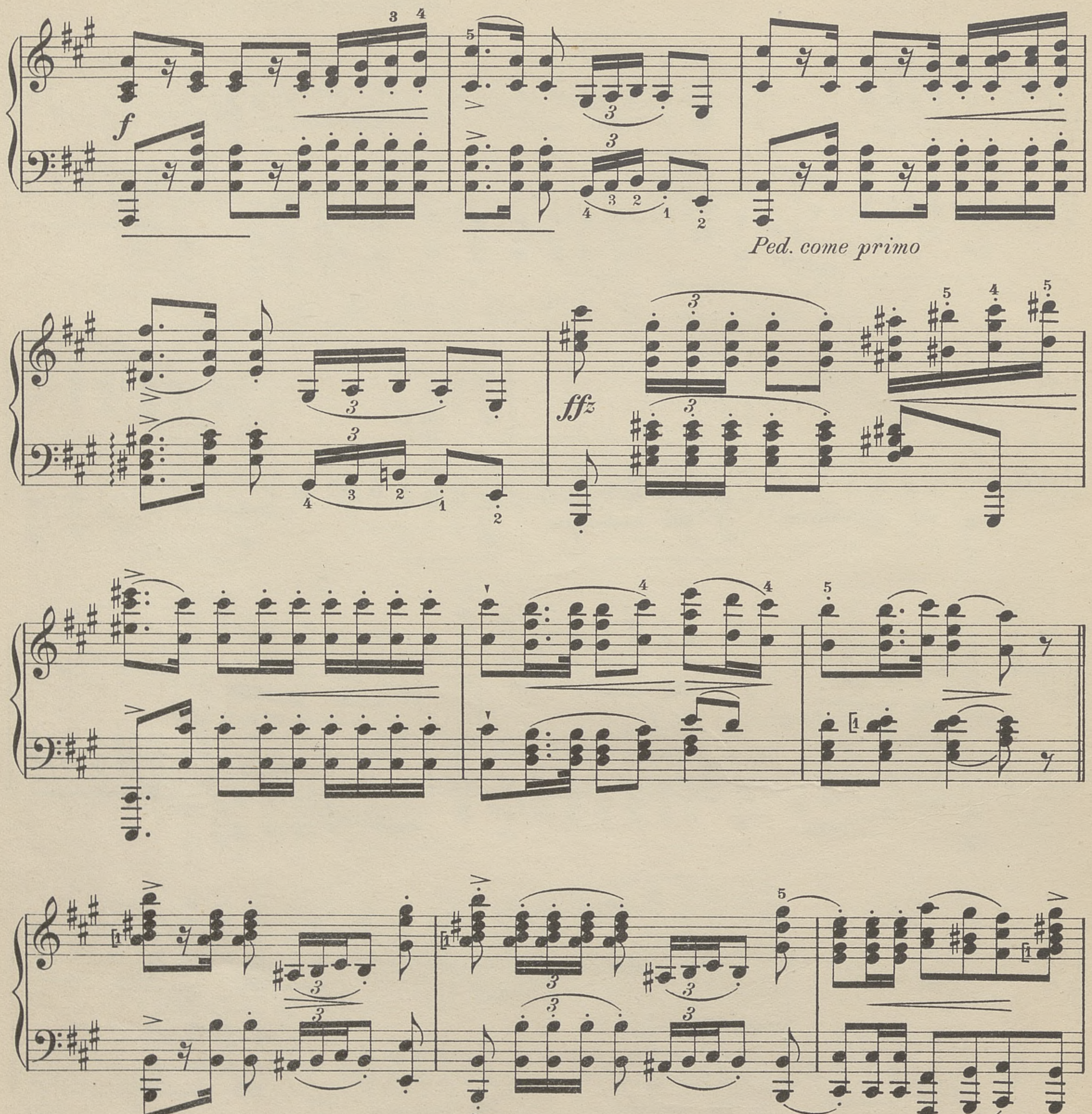
16

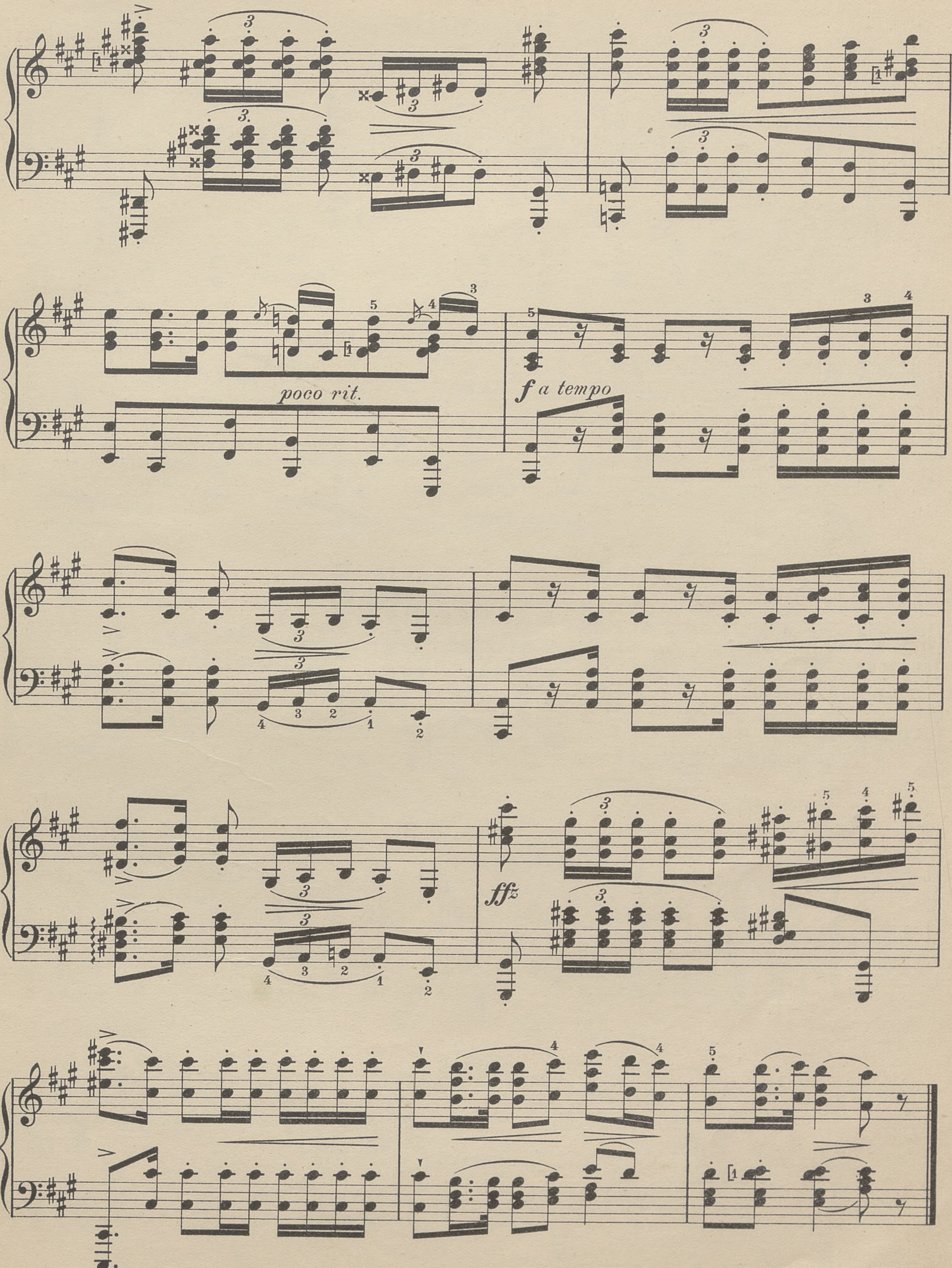



poco rit.
f a tempo
ffz


2da Volta.
ff energico
mf
più f
fff
p
cresc.
f
p
fz

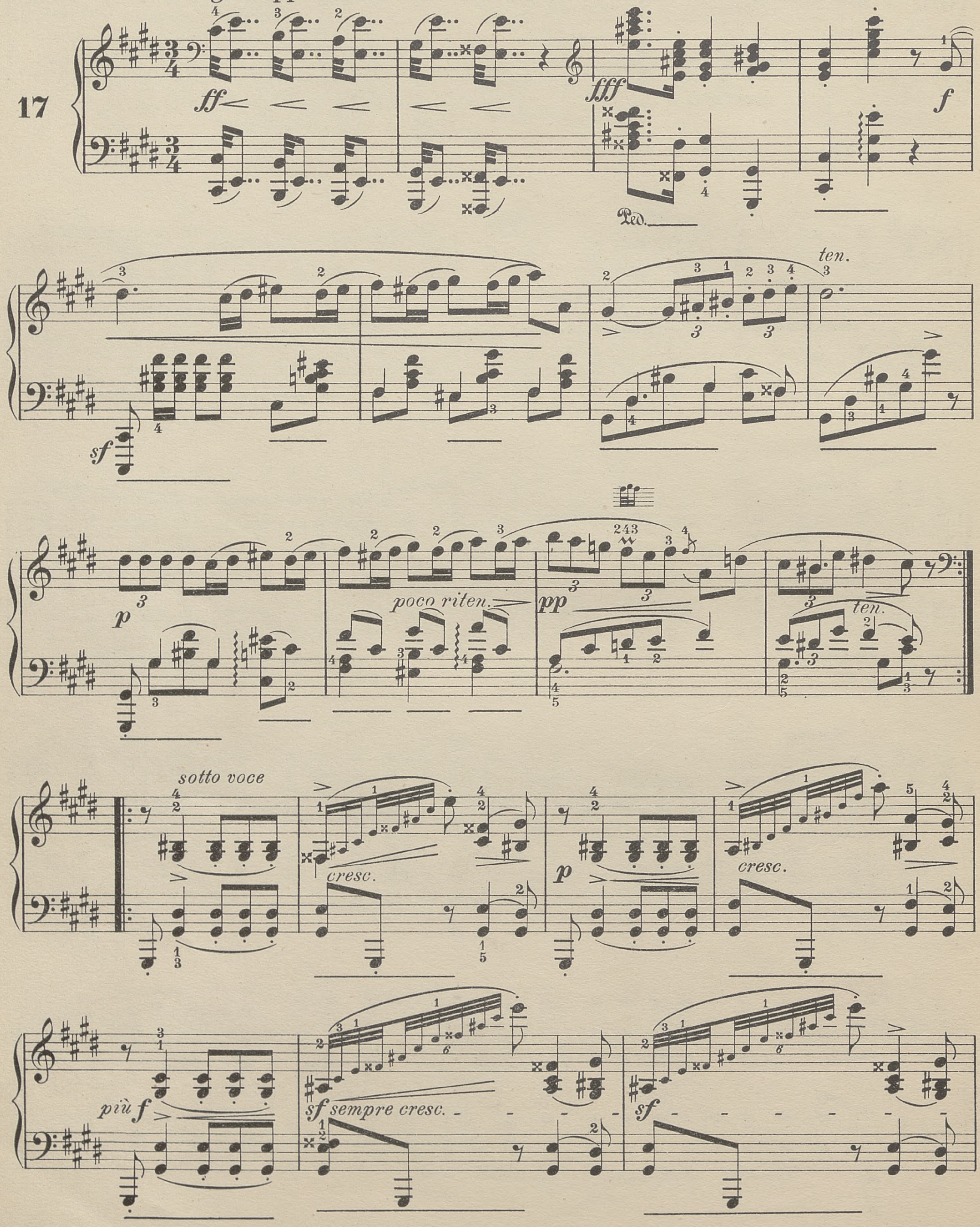

etc.
fz
riten.
a tempo
ff
mf
più f
fff
p
cresc.
p
fz

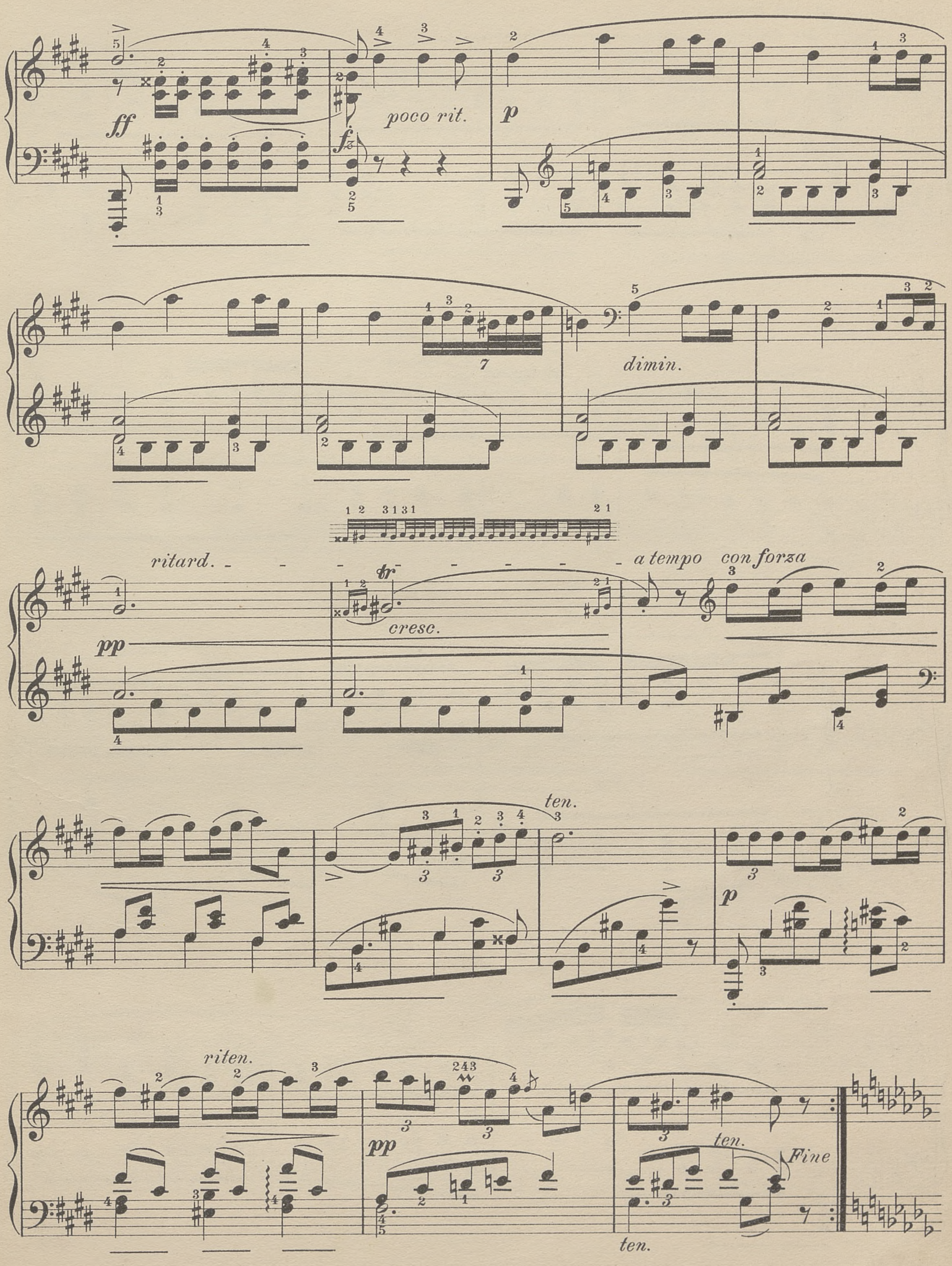

f
Ped. come primo
ffz
ffz

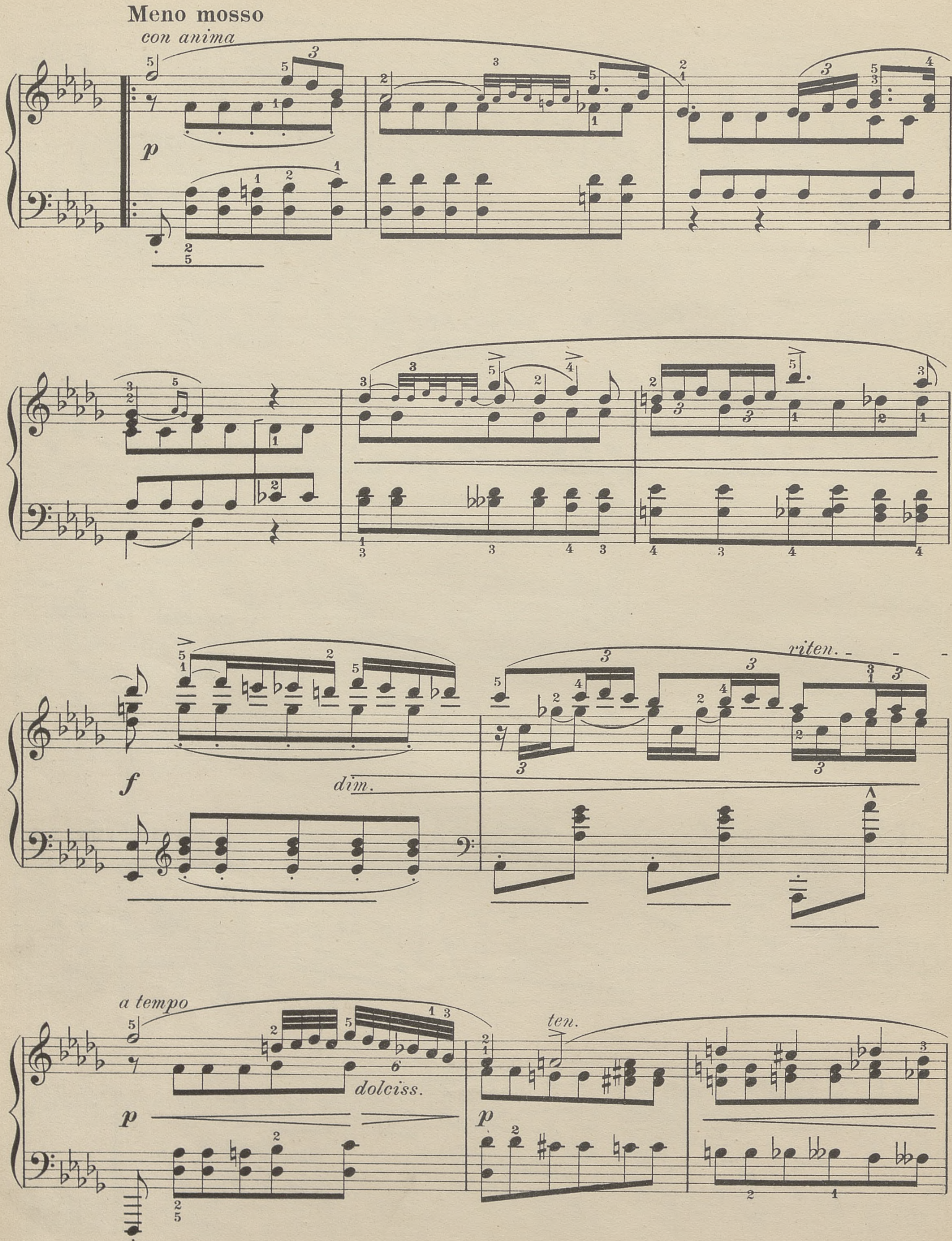

poco rit.
f a tempo
ffz

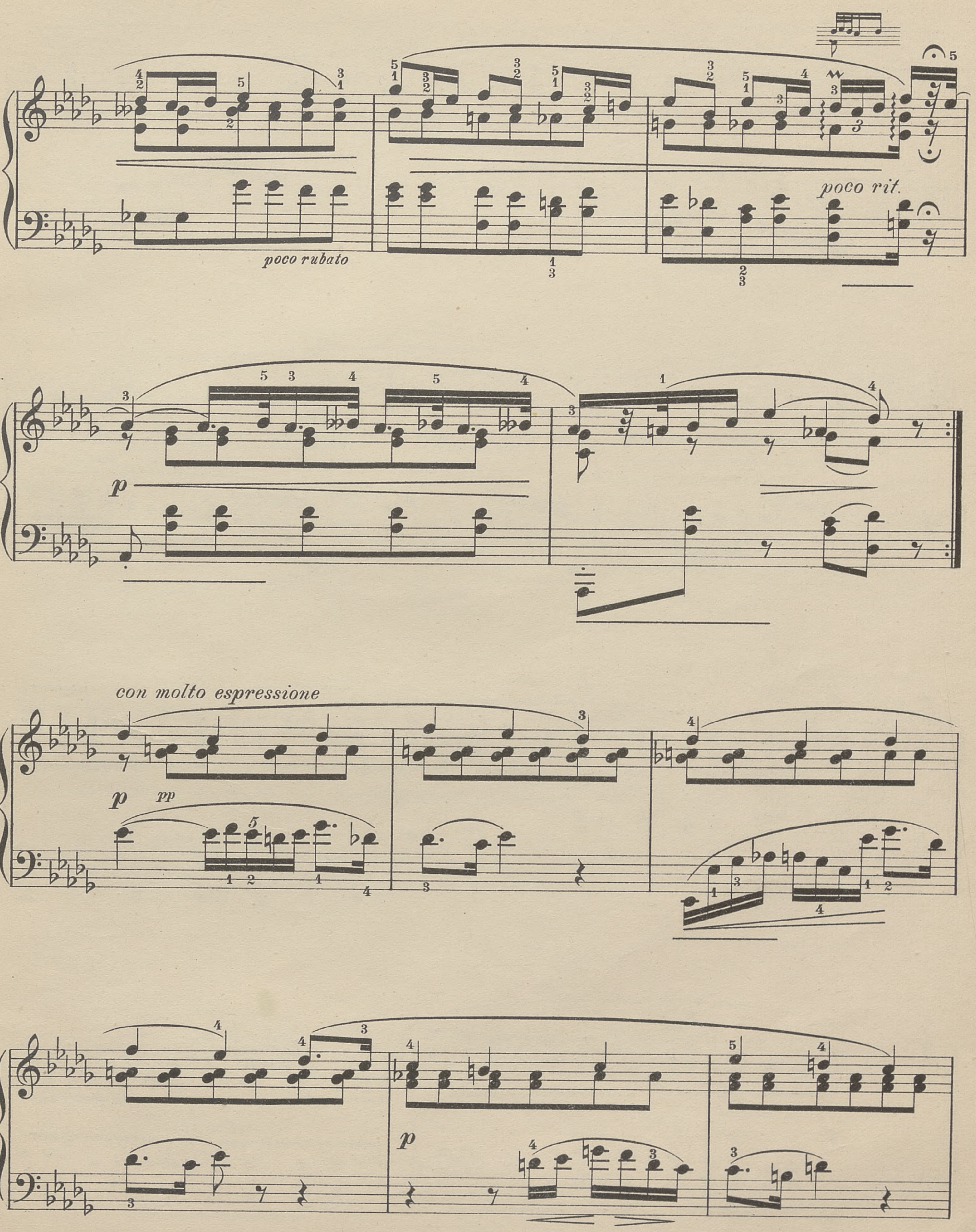
Polonaise
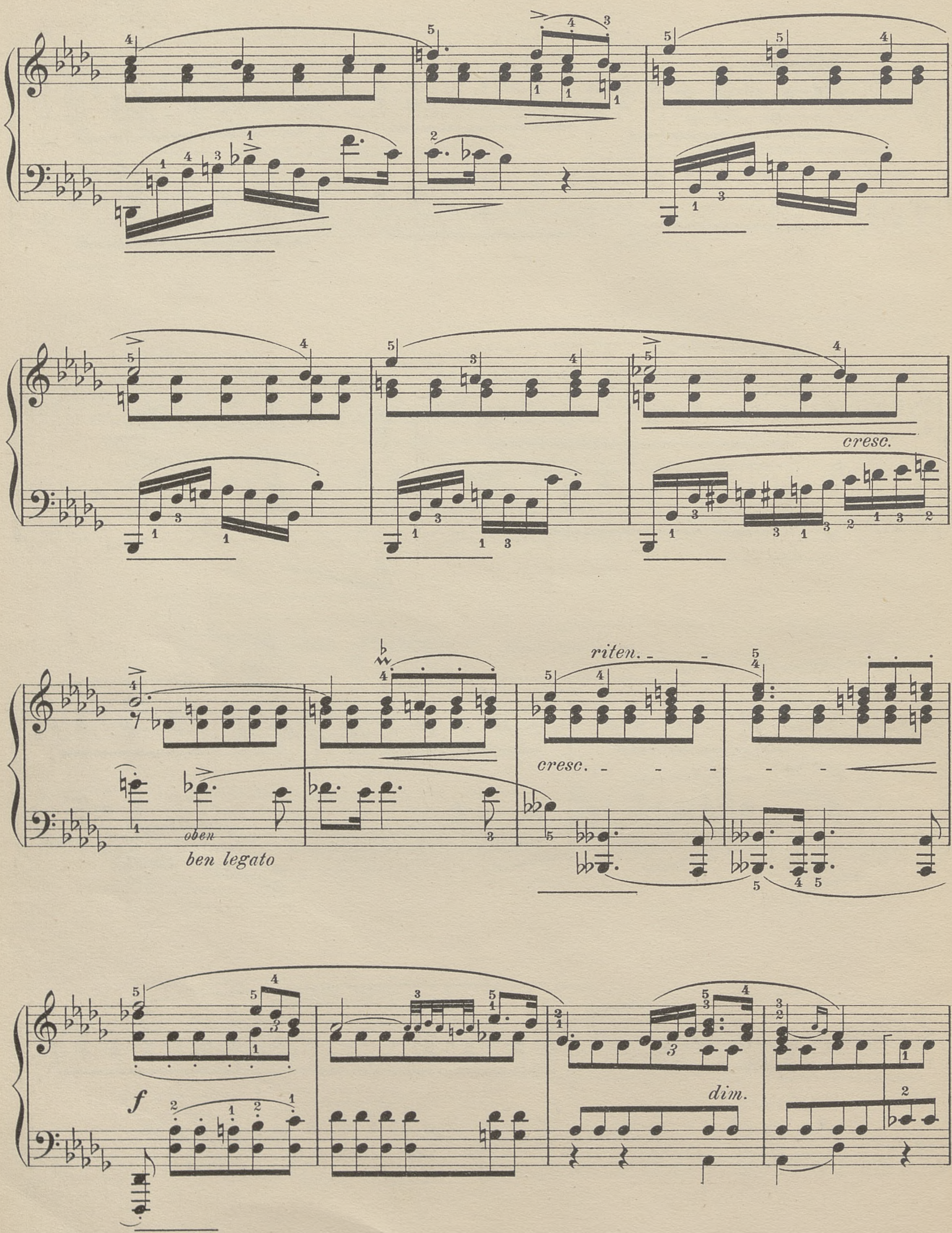
Allegro appassionato **Op. 26 № 1**
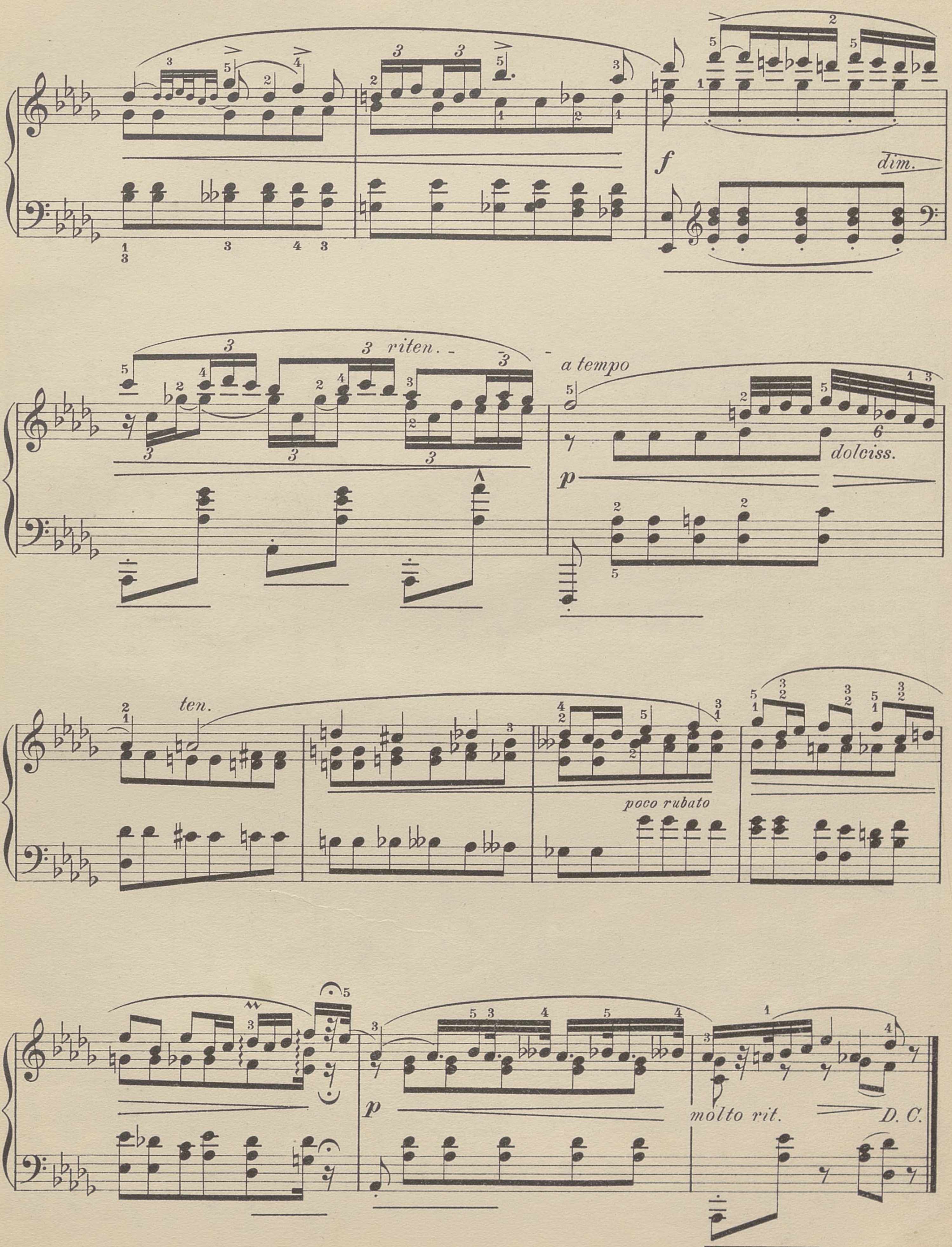



poco rit.
dimin.
ritard.
cresc.
a tempo con forza
ten.
riten.
Fine


Meno mosso
con anima
p
f
dim.
riten.
a tempo
dolciss.
ten.


poco rubato
poco rit.
p
con molto espressione
p pp
p

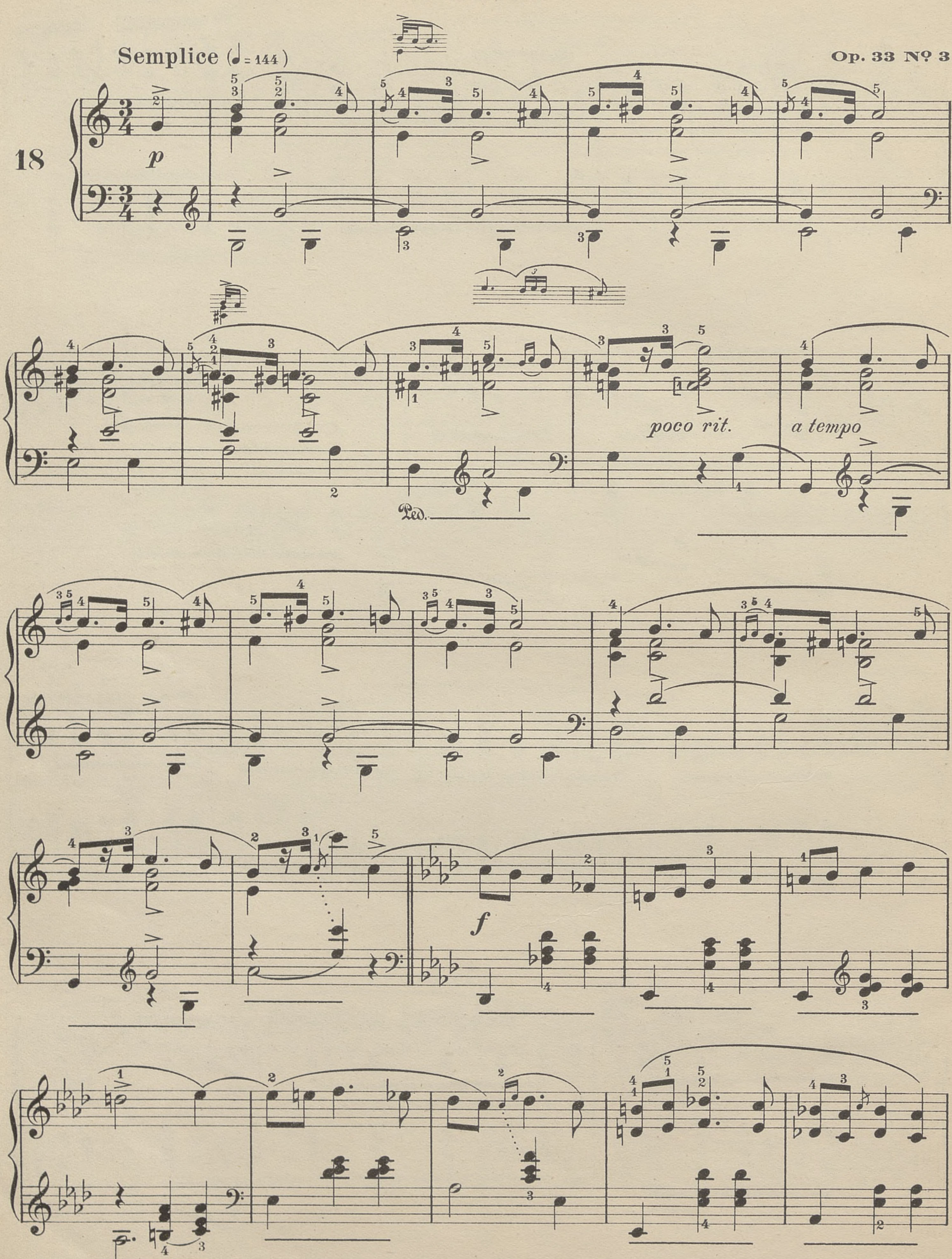

cresc.
oben
ben legato
riten.
cresc.
f
dim.

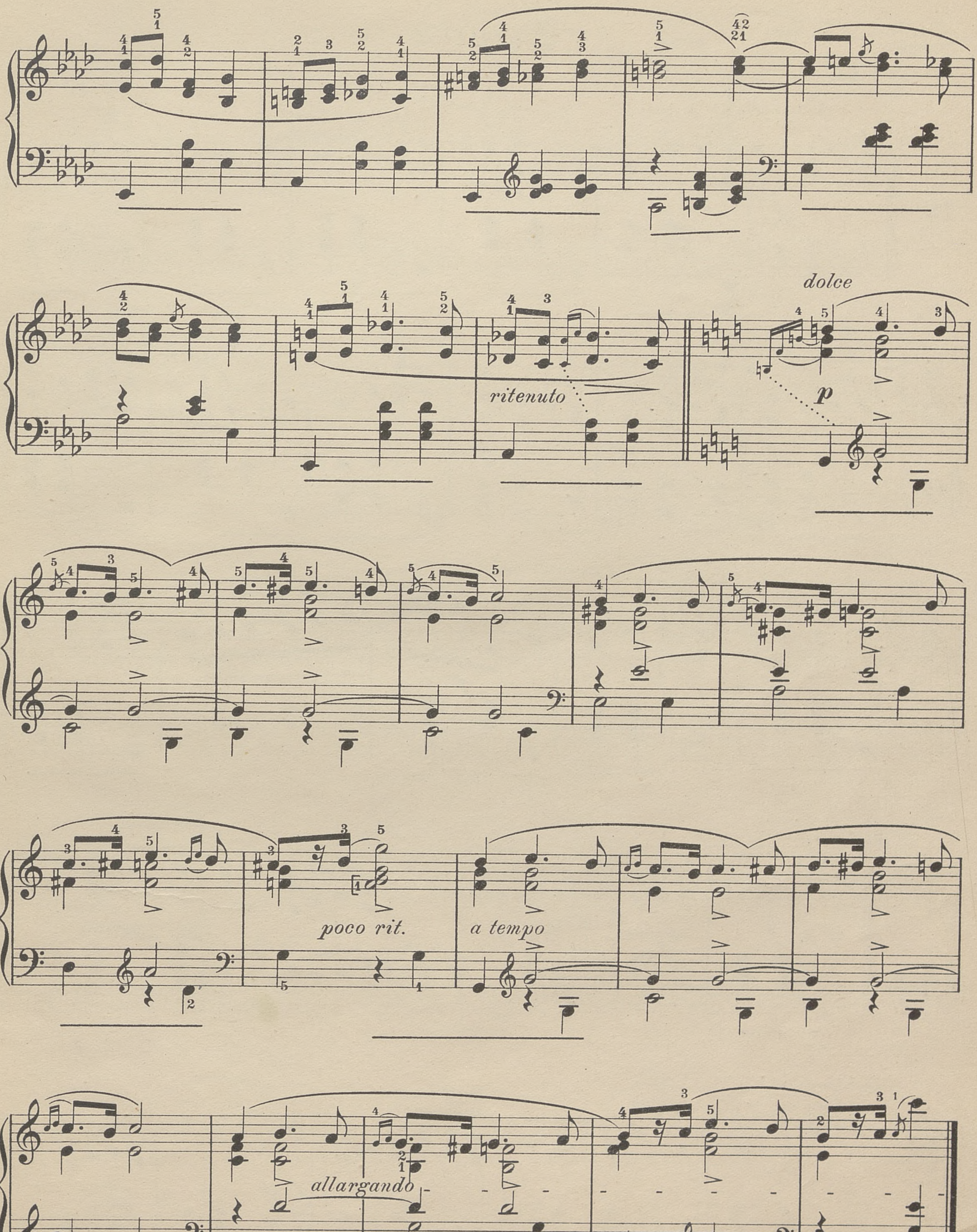

dim.
riten.
a tempo
dolciss.
ten.
poco rubato
molto rit.
D. C.

Mazurka

Semplice (♩= 144) **Op. 33 Nº 3**

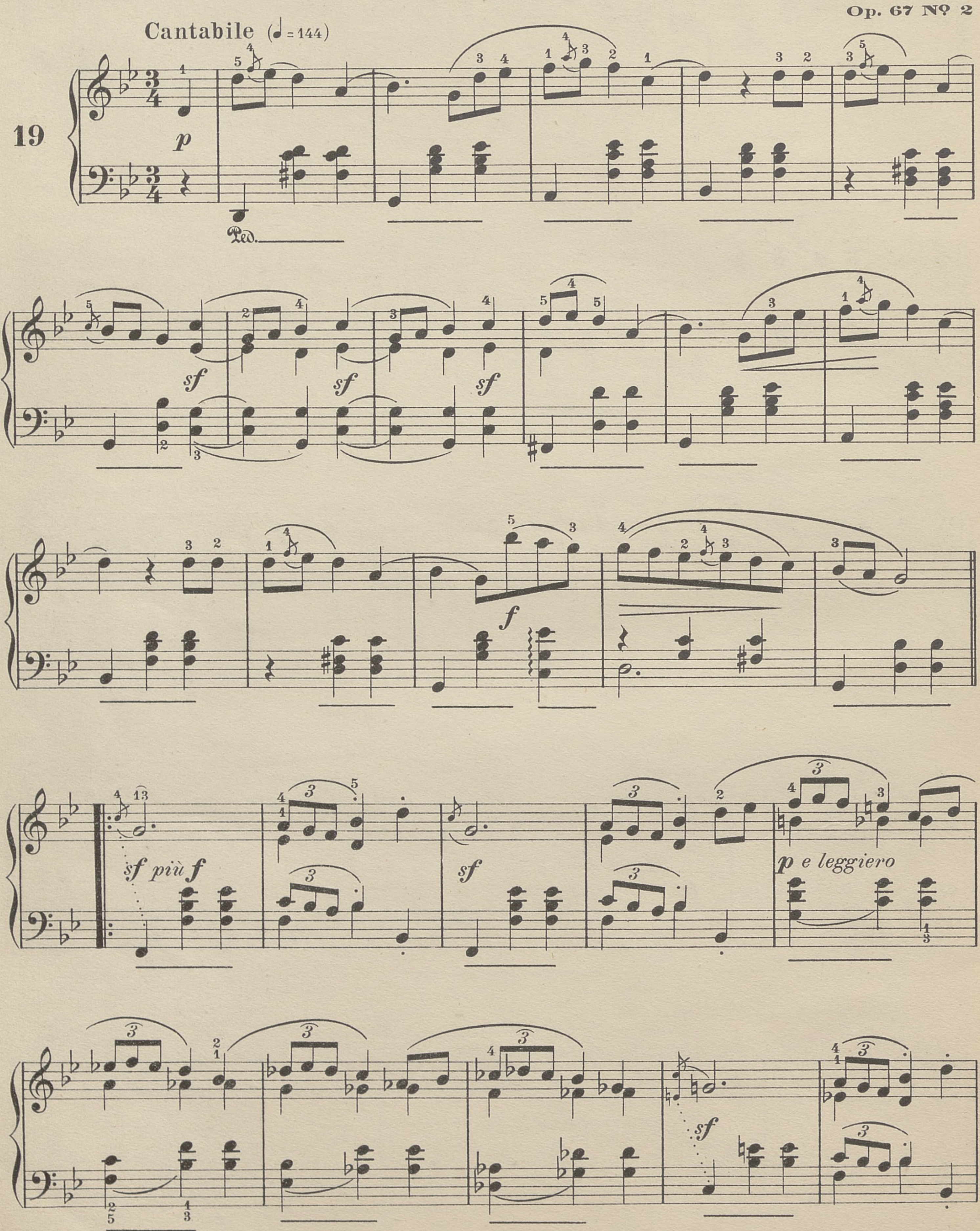
18

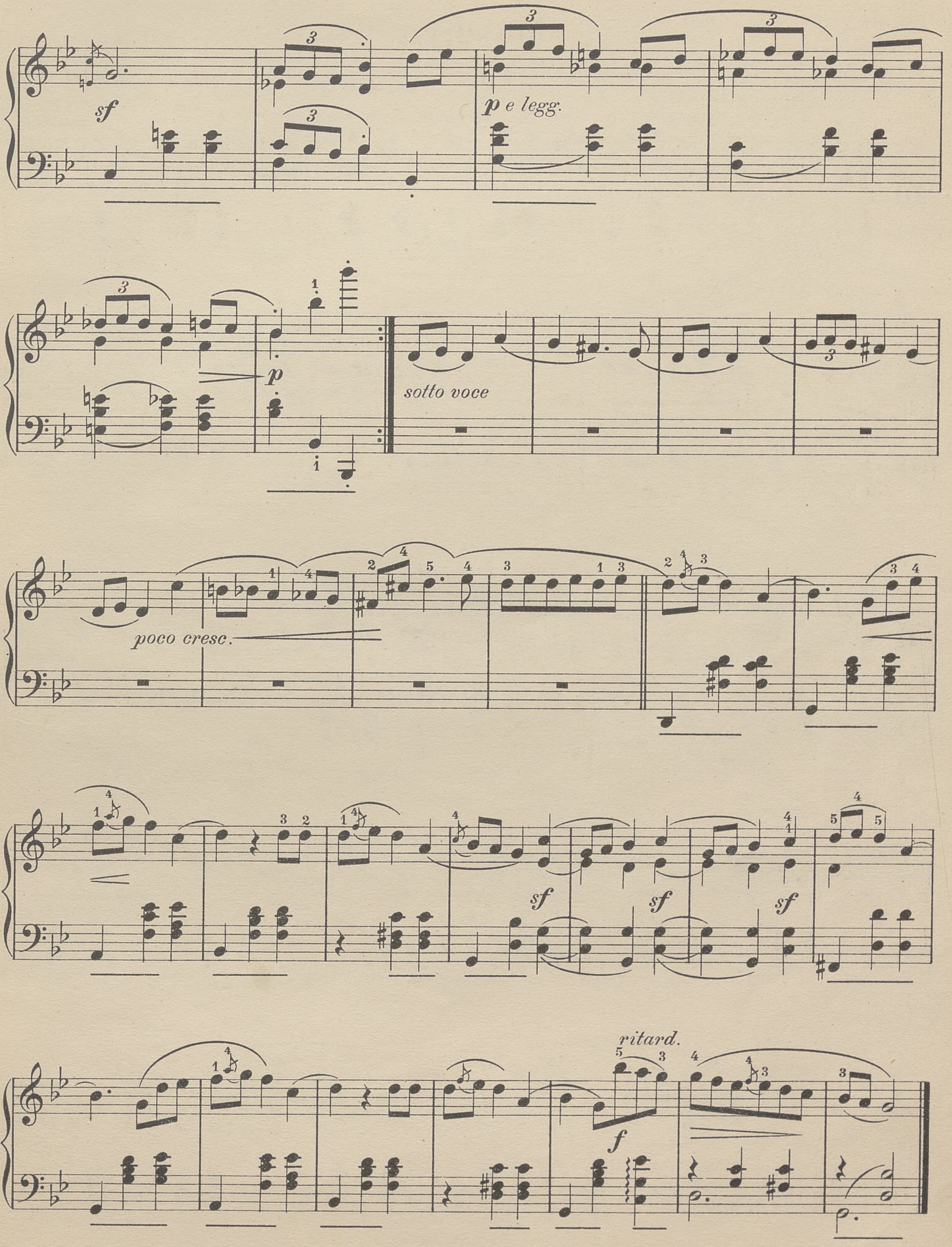



dolce
ritenuto
p
poco rit.
a tempo
allargando

Mazurka

Op. 67 No 2

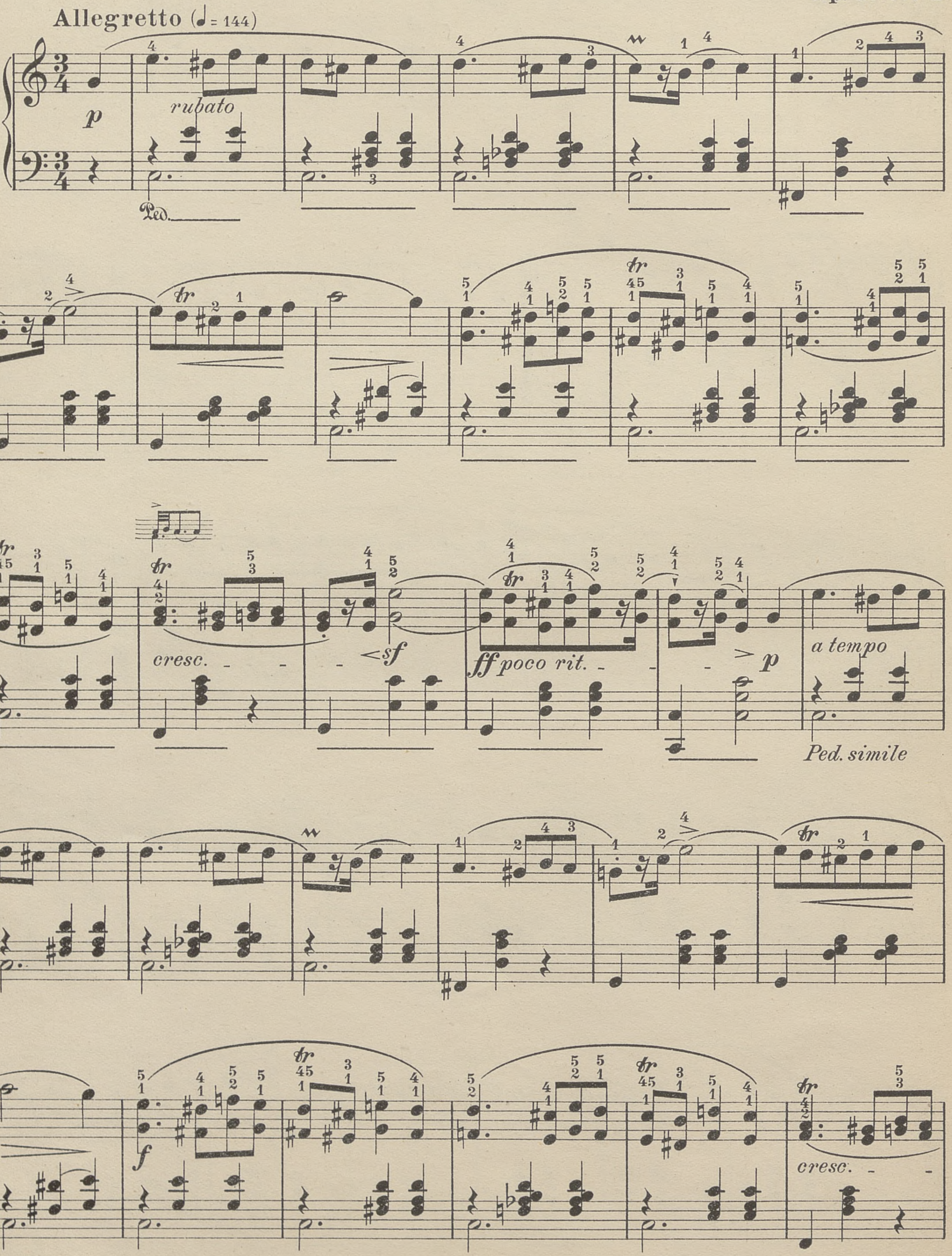


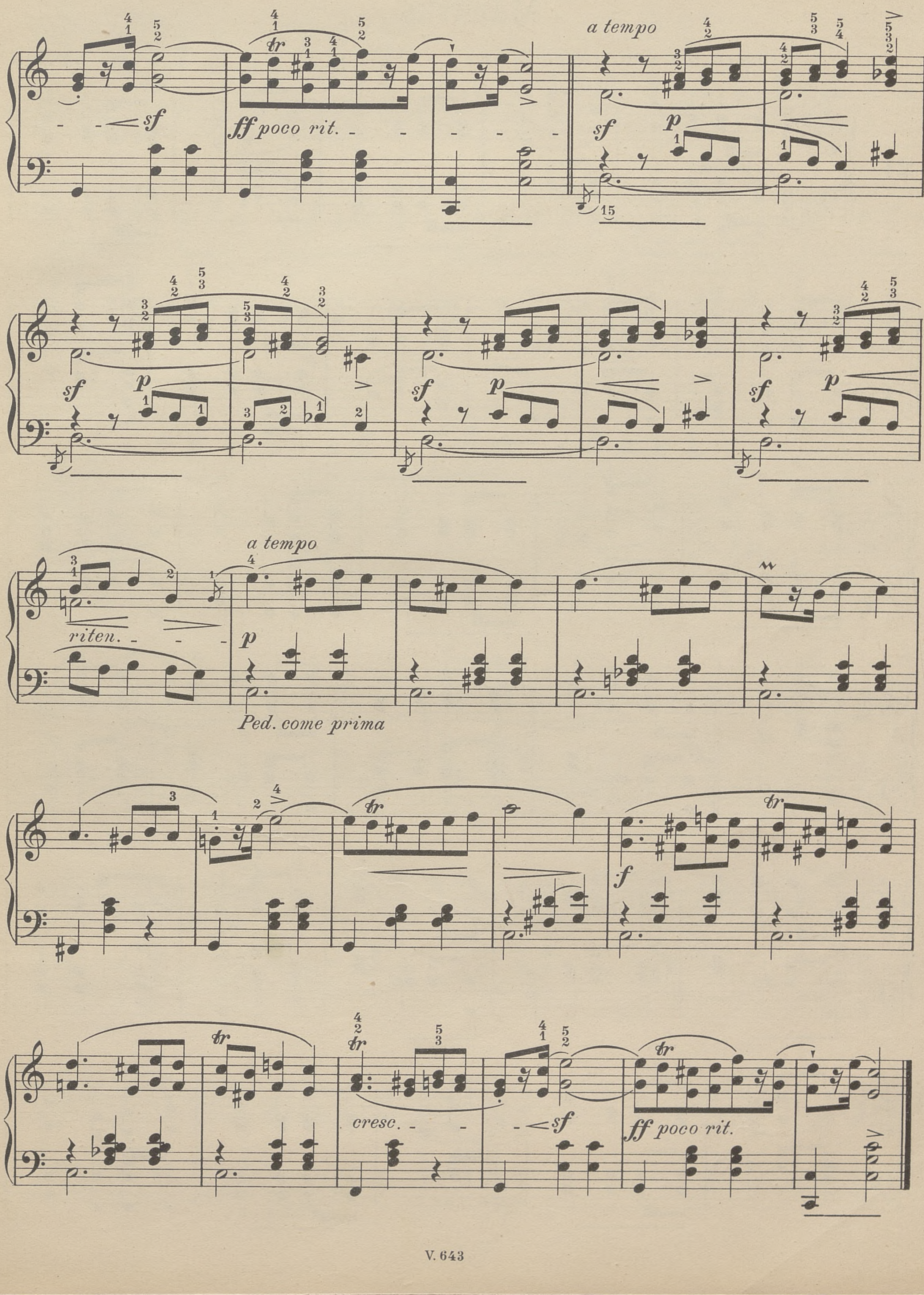

sf
p e legg.
p
sotto voce
poco cresc.
sf
sf
sf
ritard.
f

Mazurka

Op. 67 Nº 3

20



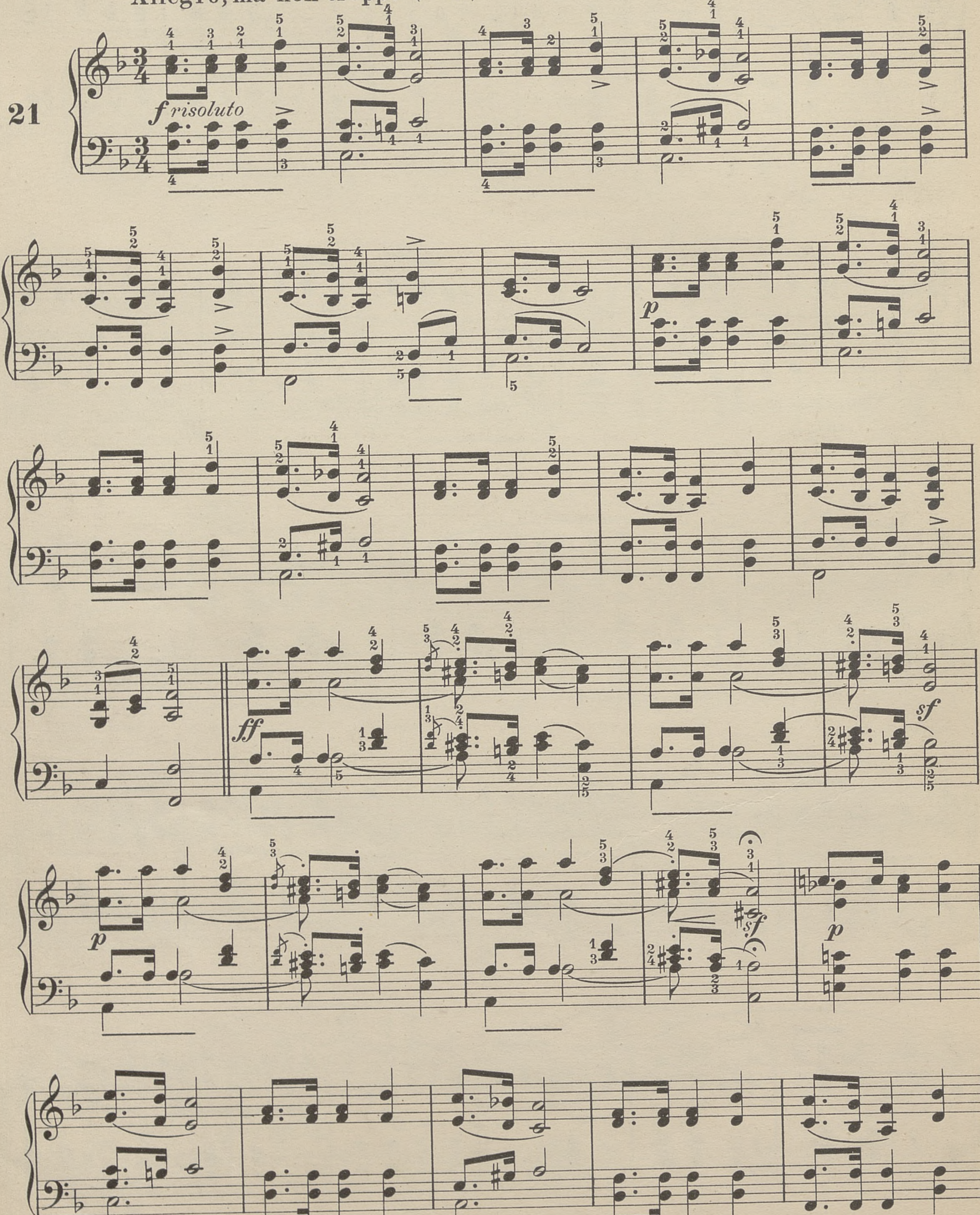

a tempo
sf
ff poco rit.
p
15
riten.
Ped. come prima
f
cresc.

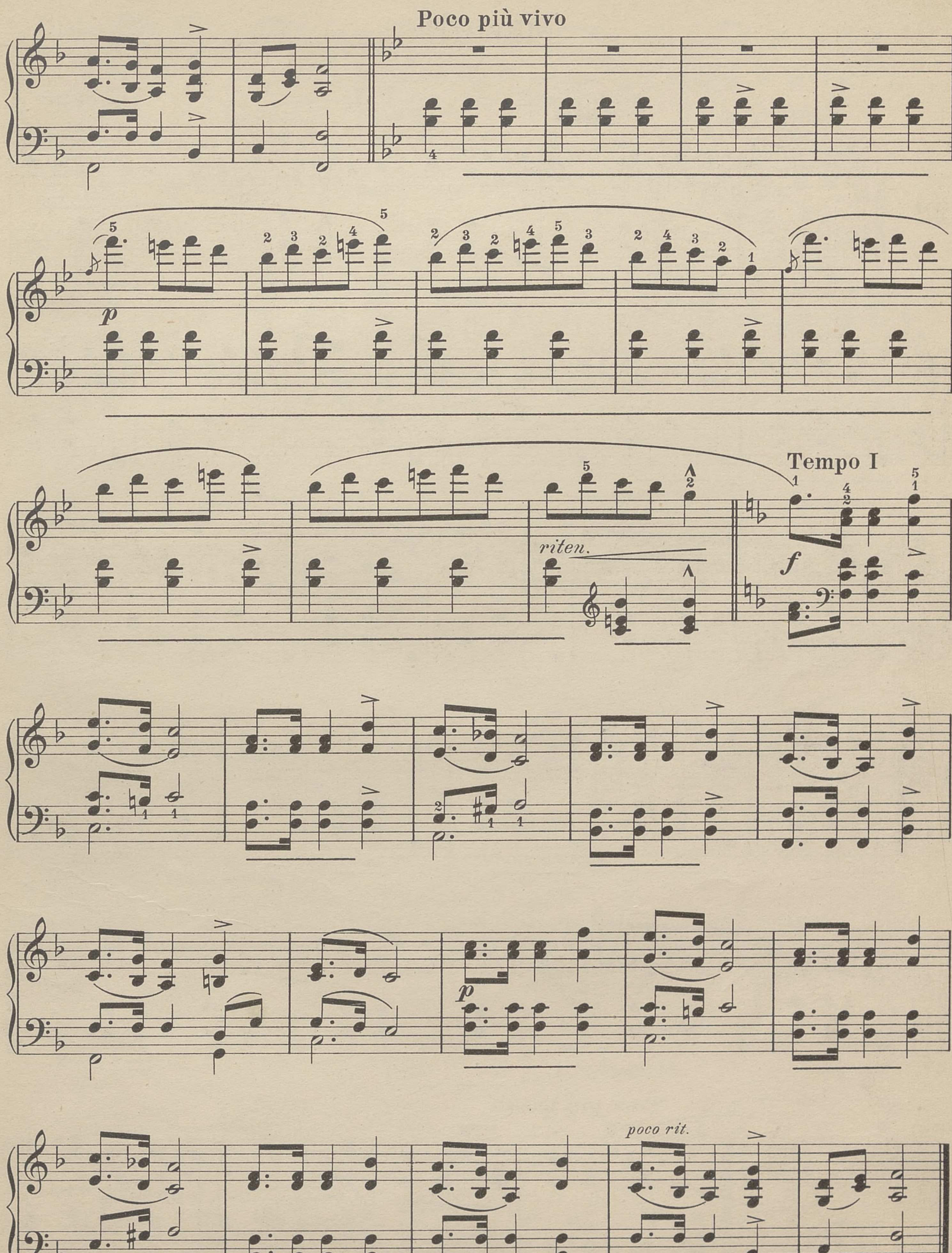
Mazurka

Allegro, ma non troppo (♩= 132)

Op. 68 Nº 3

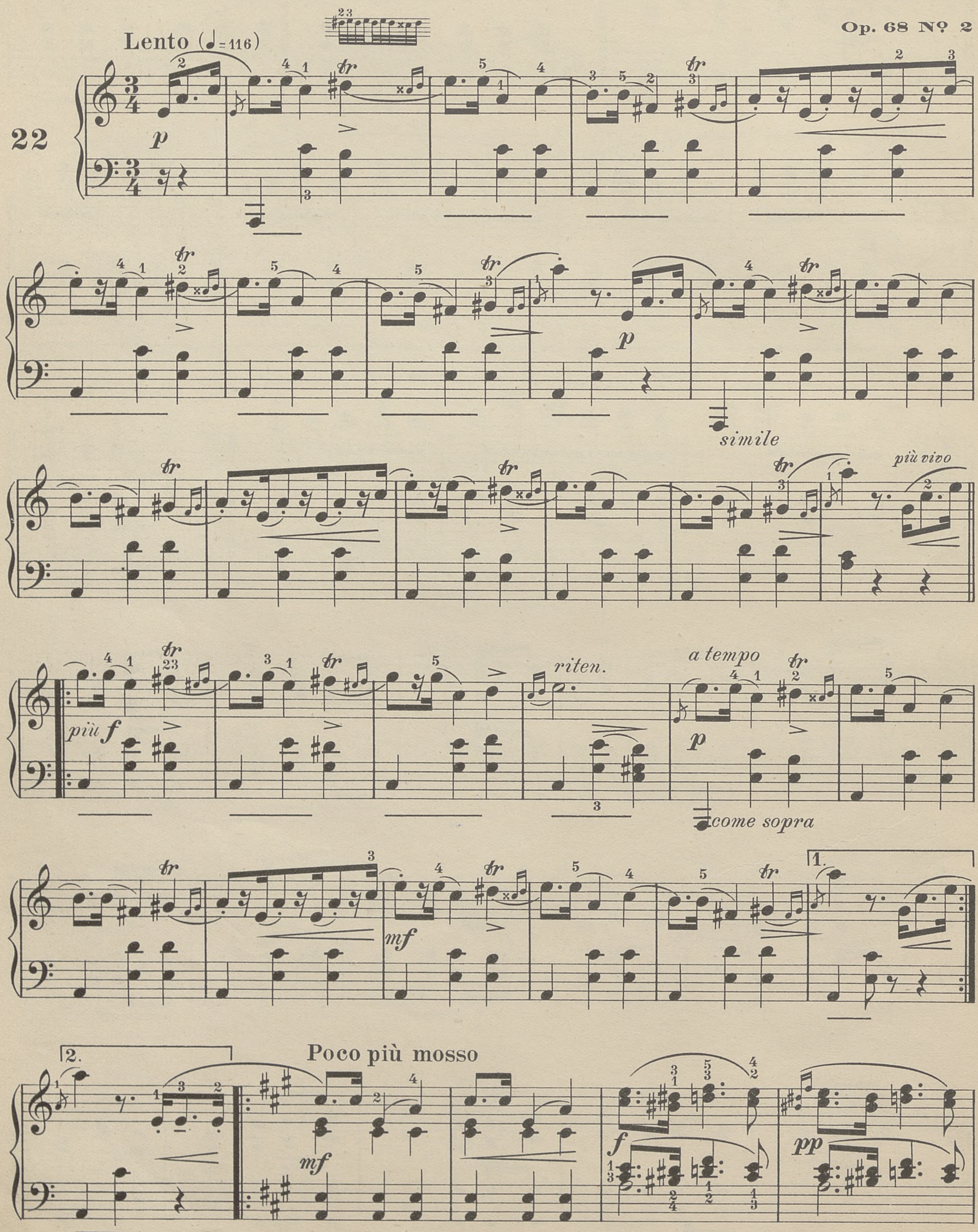
21

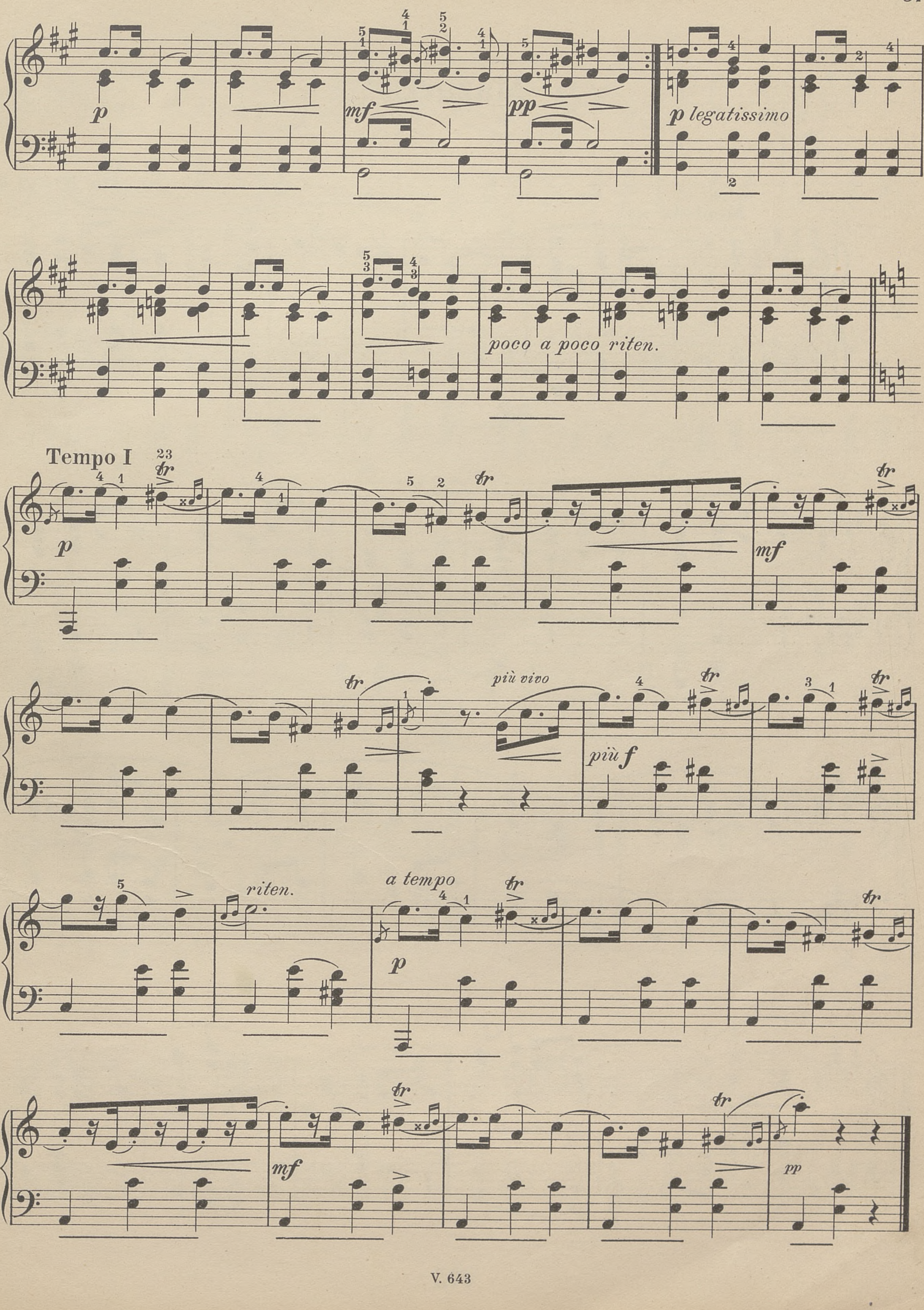



Poco più vivo
p
riten.
Tempo I
f
p
poco rit.

Mazurka

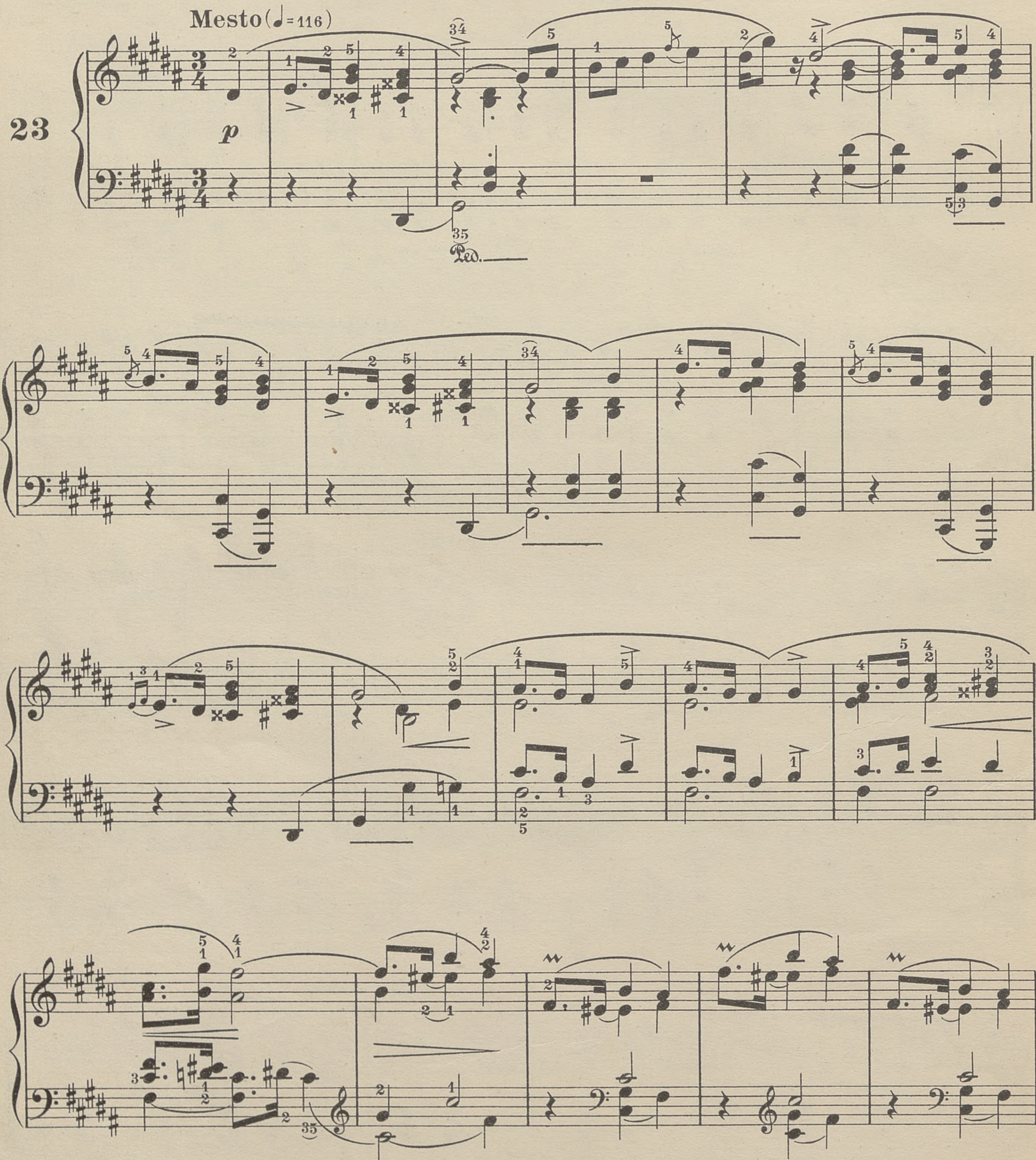
Op. 68 Nº 2

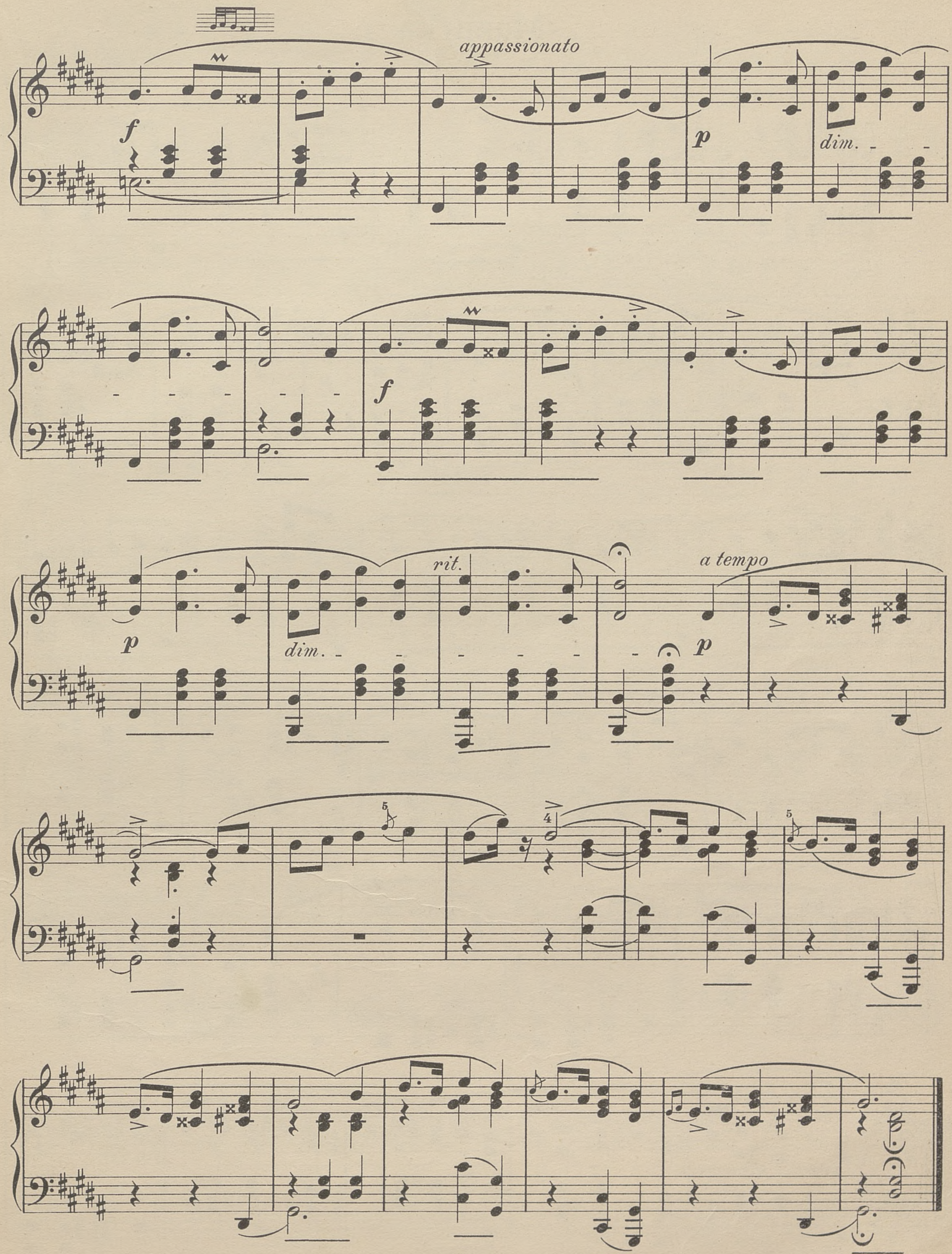



p
mf
pp
p legatissimo
poco a poco riten.
Tempo I
p
mf
più vivo
più f
riten.
a tempo
p
mf
pp

Mazurka

Op. 33 Nº 1

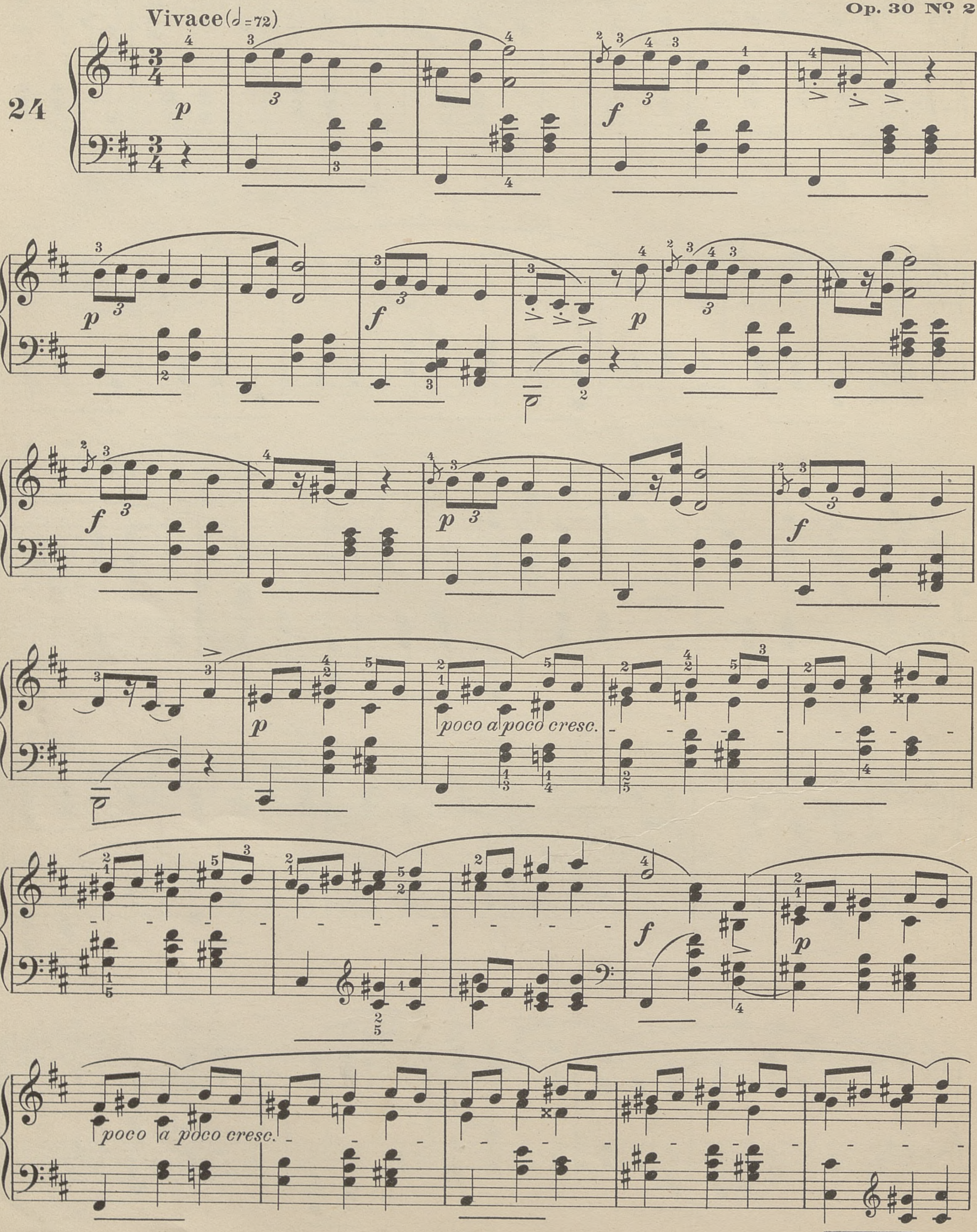


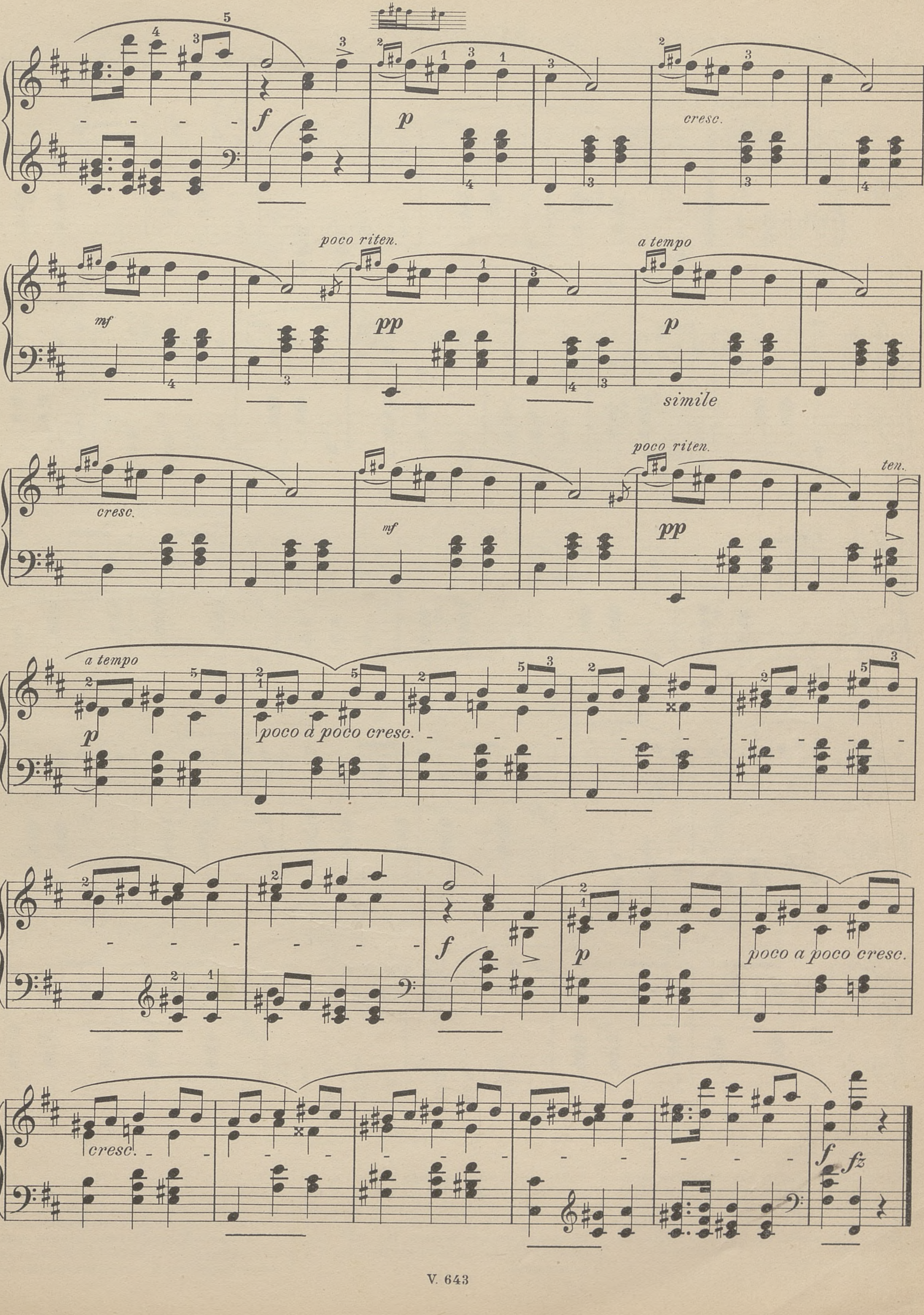

appassionato
f
p
dim.
f
p
dim.
rit.
a tempo
p
5
4
5

Mazurka

Op. 30 Nº 2

24

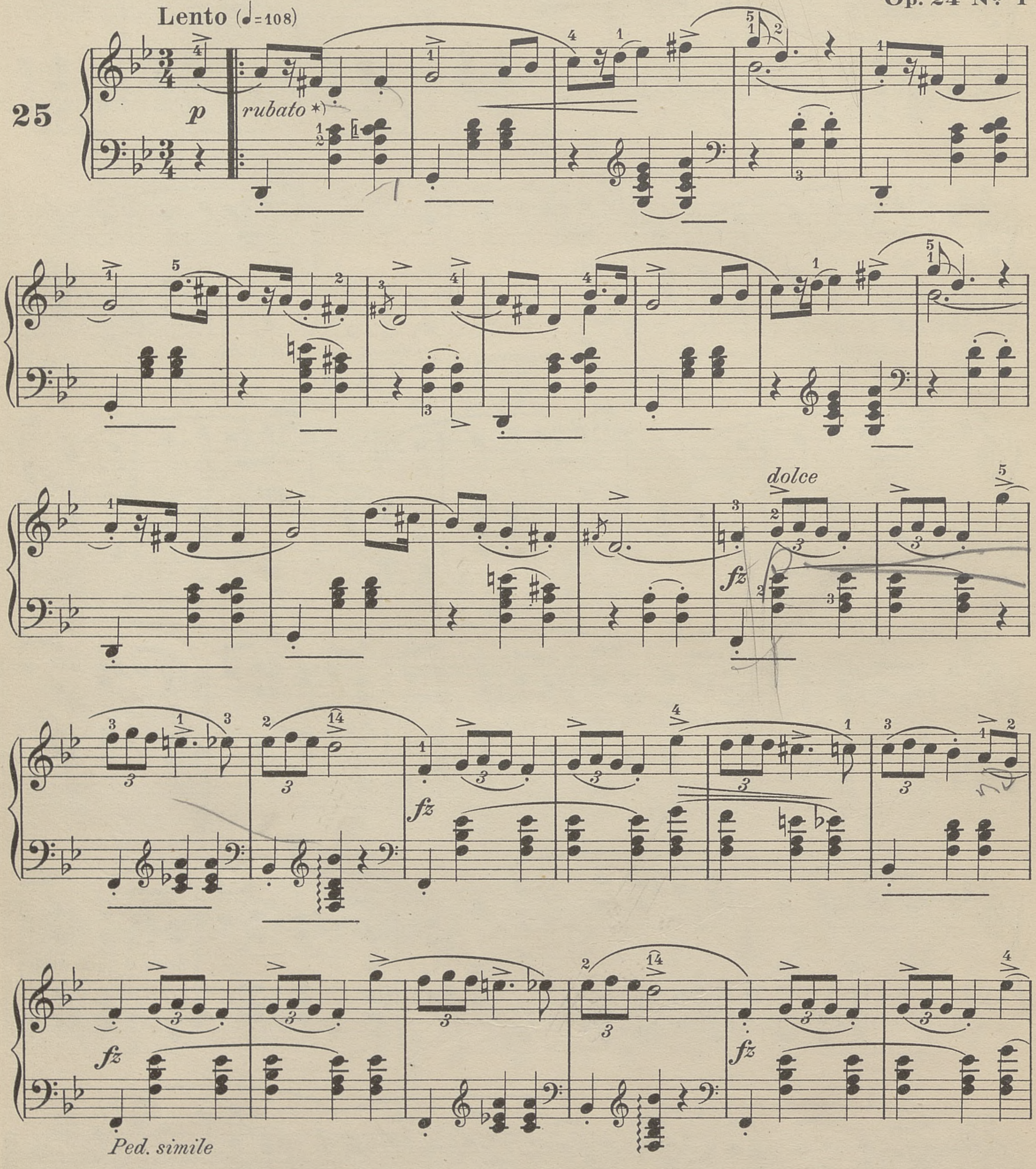



f
p
cresc.
poco riten.
mf
pp
a tempo
simile
cresc.
mf
poco riten.
ten.
a tempo
p
poco a poco cresc.
f
p
poco a poco cresc.
cresc.
f
fz

Mazurka

Op. 24 Nº 1

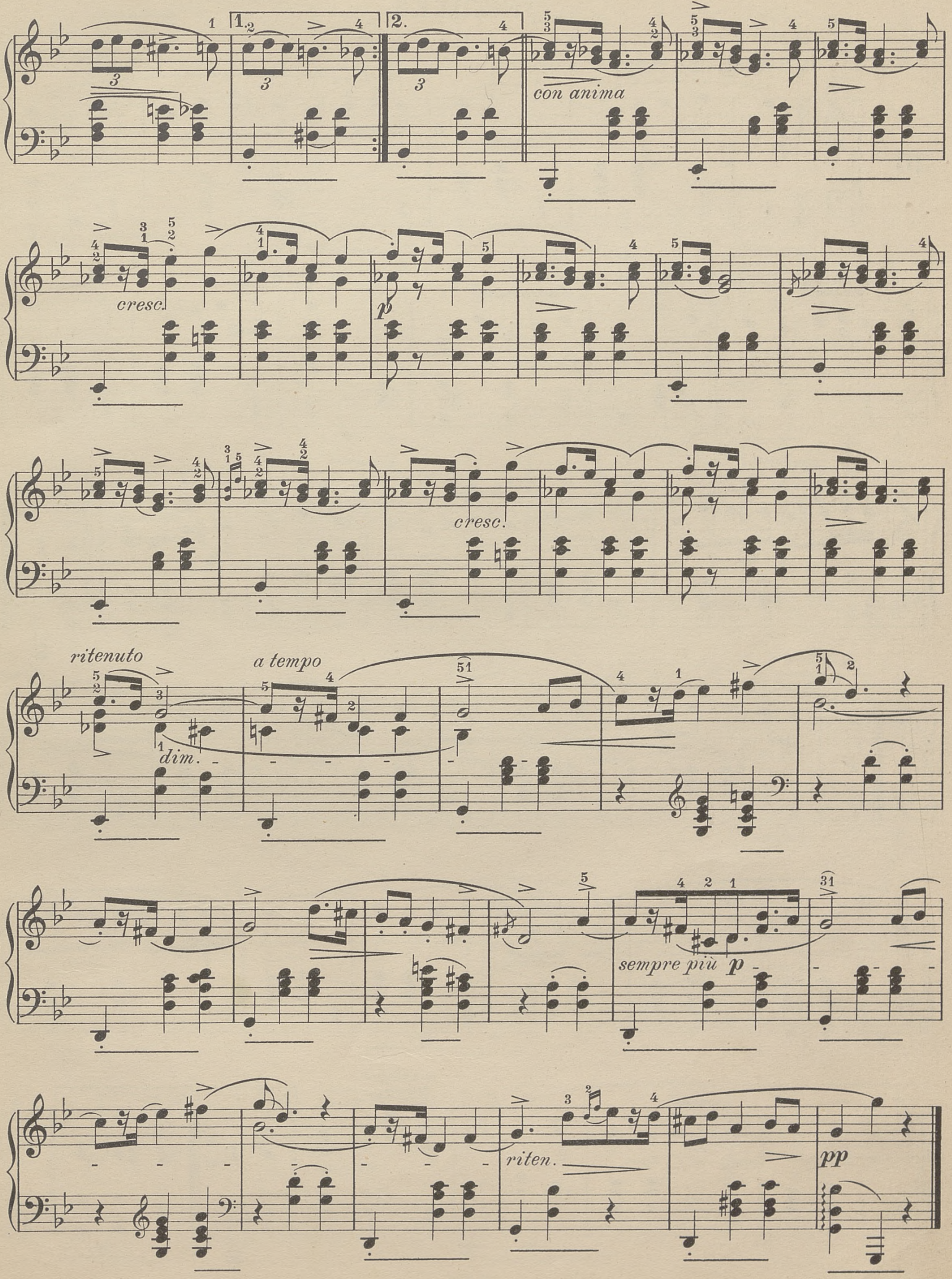
25



*) Das „rubato" bezieht sich offenbar auf eine Beschleunigung vom Auftakt im 2. Takte an bis zum vierten Takt; für den Anfang ist immer das Grundtempo „lento" maßgebend. Der 2. Teil (vom 17. Takt an) verträgt wieder eine lebhaftere Temponahme.

*) The term "rubato" evidently indicates au acceleration in the speed from the up-beat in the 2nd bar to the 4th bar; in the beginning "lento" is to be regarded as the fundamental speed at which the piece is to be taken. The 2nd part (from the 17th bar on) may again be taken at a quicker speed.

*) Le „rubato" se rapporte évidemment á une accélération á partir de la partie uon accentue de la deuxième mesure jusqu'á la quatrième mesure; pour le commencement c'est toujours la mesure fondamentale „lento" qui doit servir de modèle. La deuxième partie (a partir de la dix deuxième mesure) supportera de nouveau un temps plus vite.
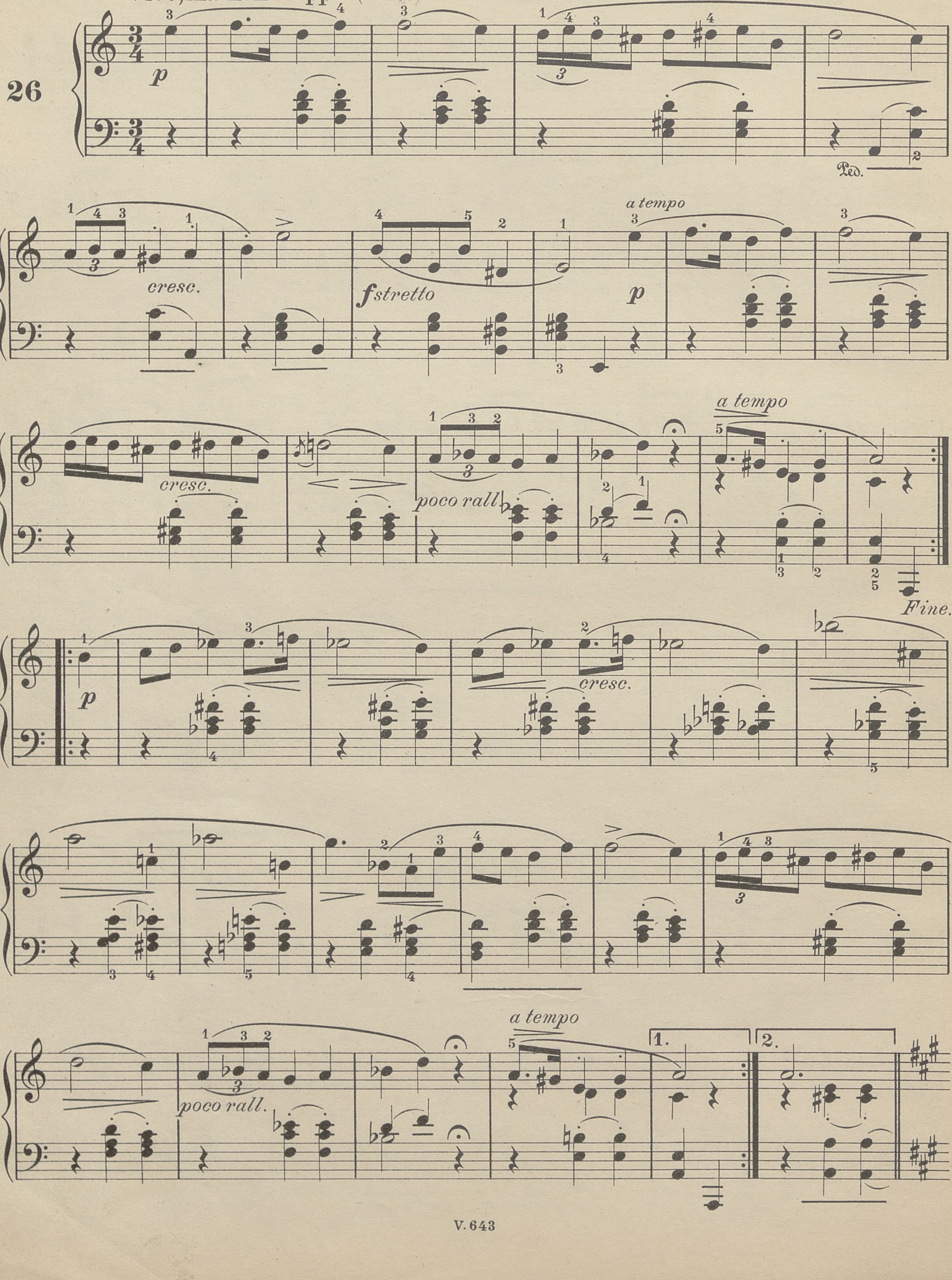

con anima
cresc.
p
cresc.
ritenuto
a tempo
dim.
sempre più p
riten.
pp

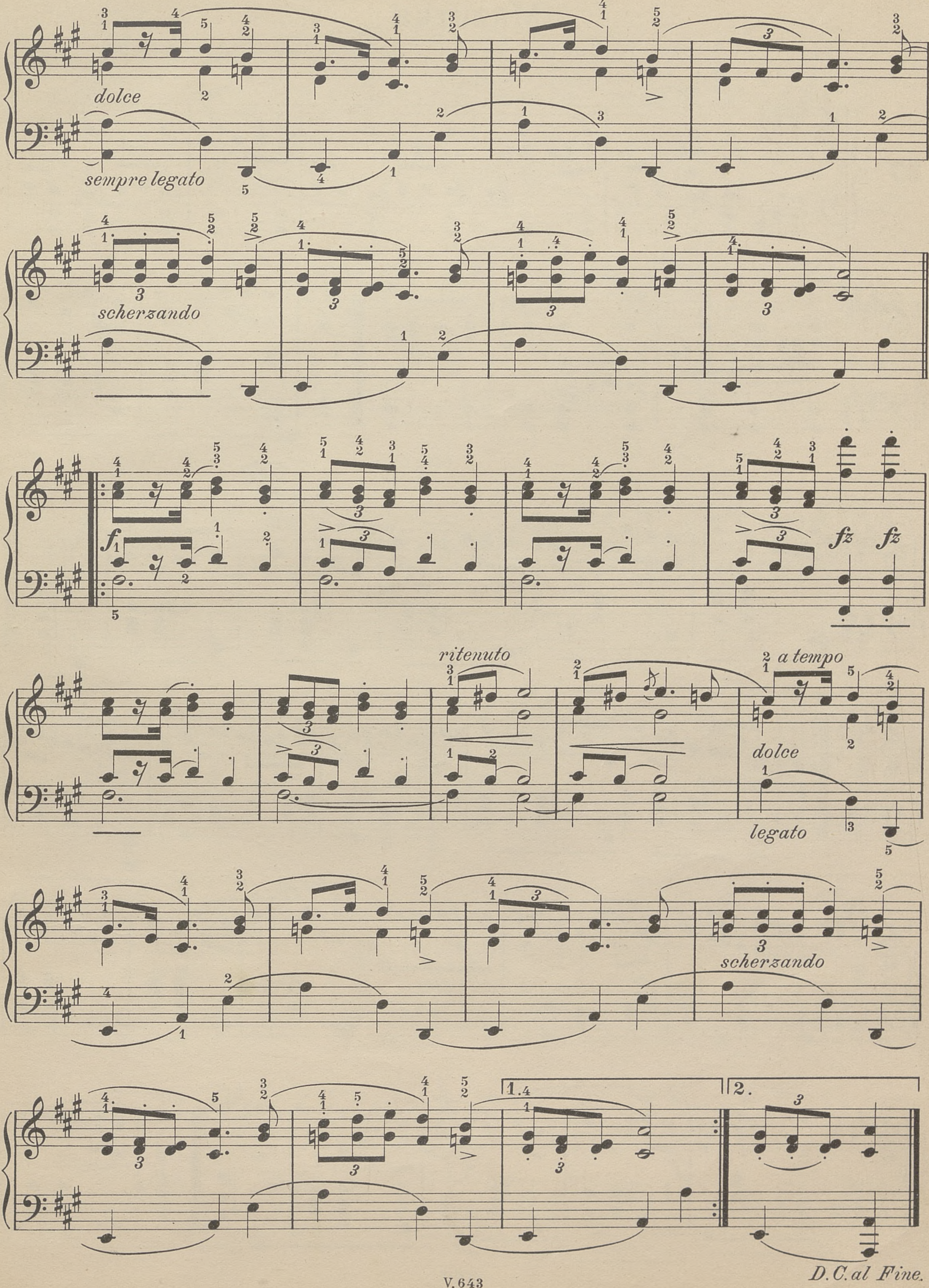
Mazurka

Vivo, ma non troppo (♩=160)

Op. 7 Nº 2

26

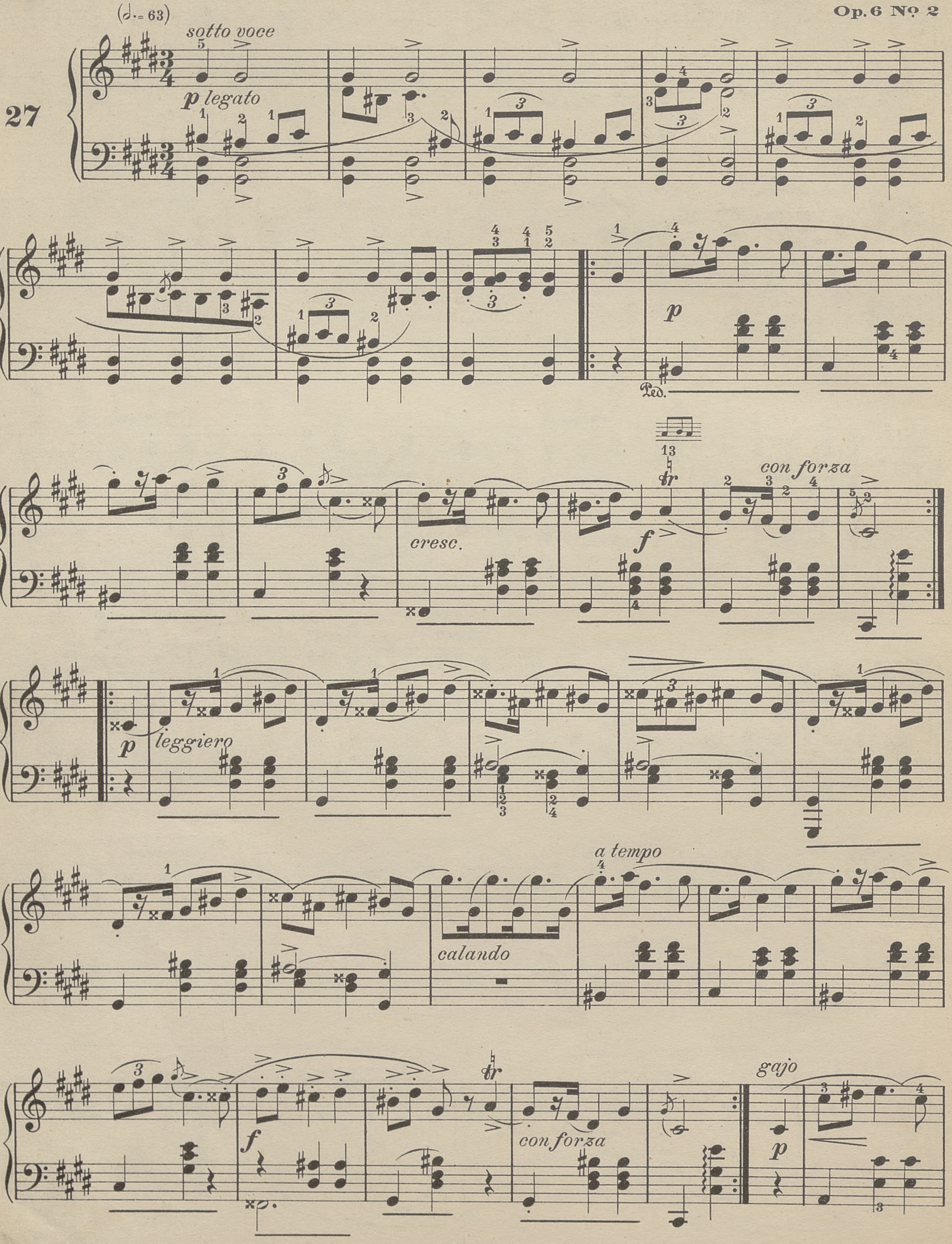


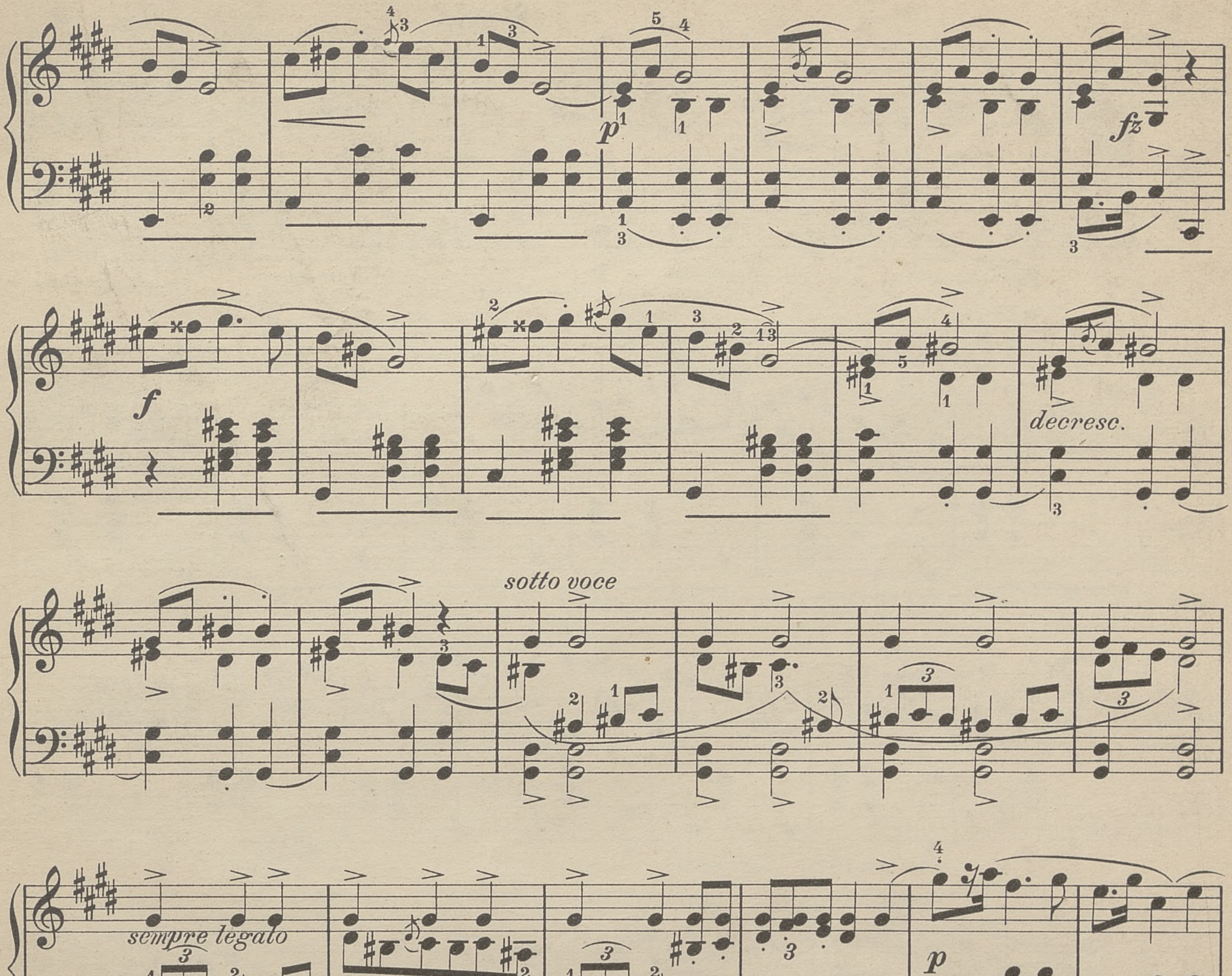

dolce
sempre legato
scherzando
ritenuto
a tempo
dolce
legato
scherzando
D.C. al Fine.

Mazurka

Op. 6 Nº 2
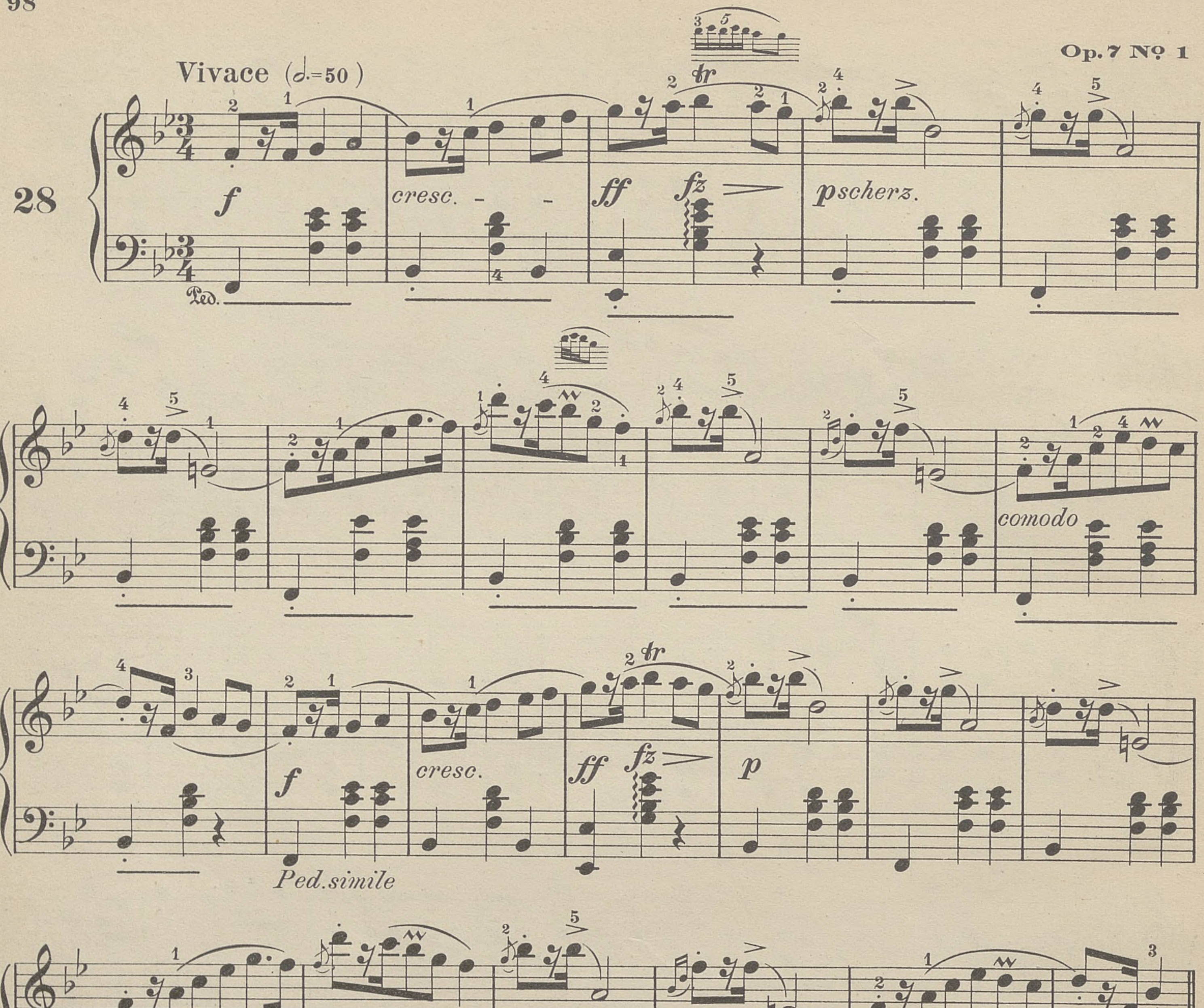
27

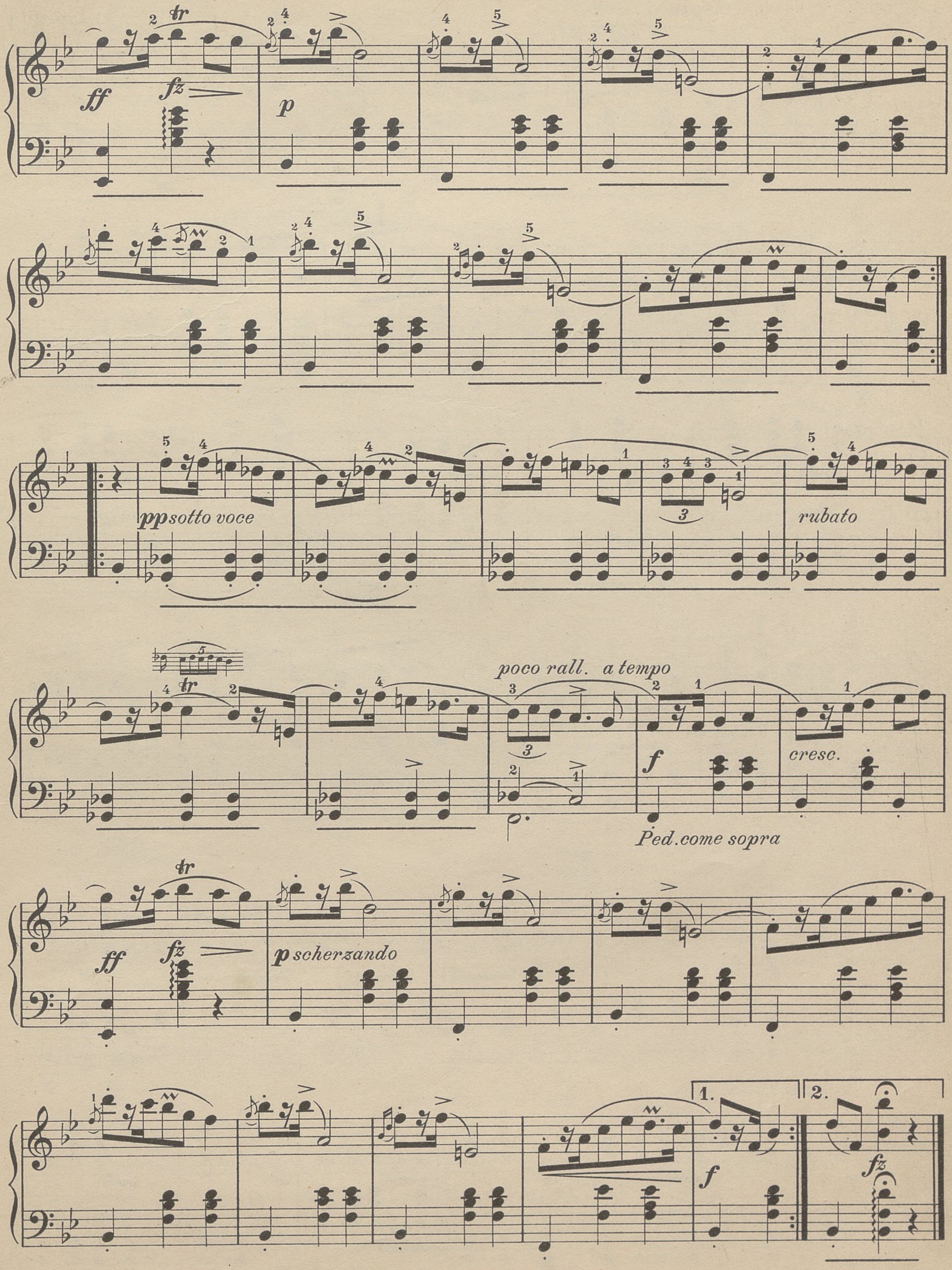


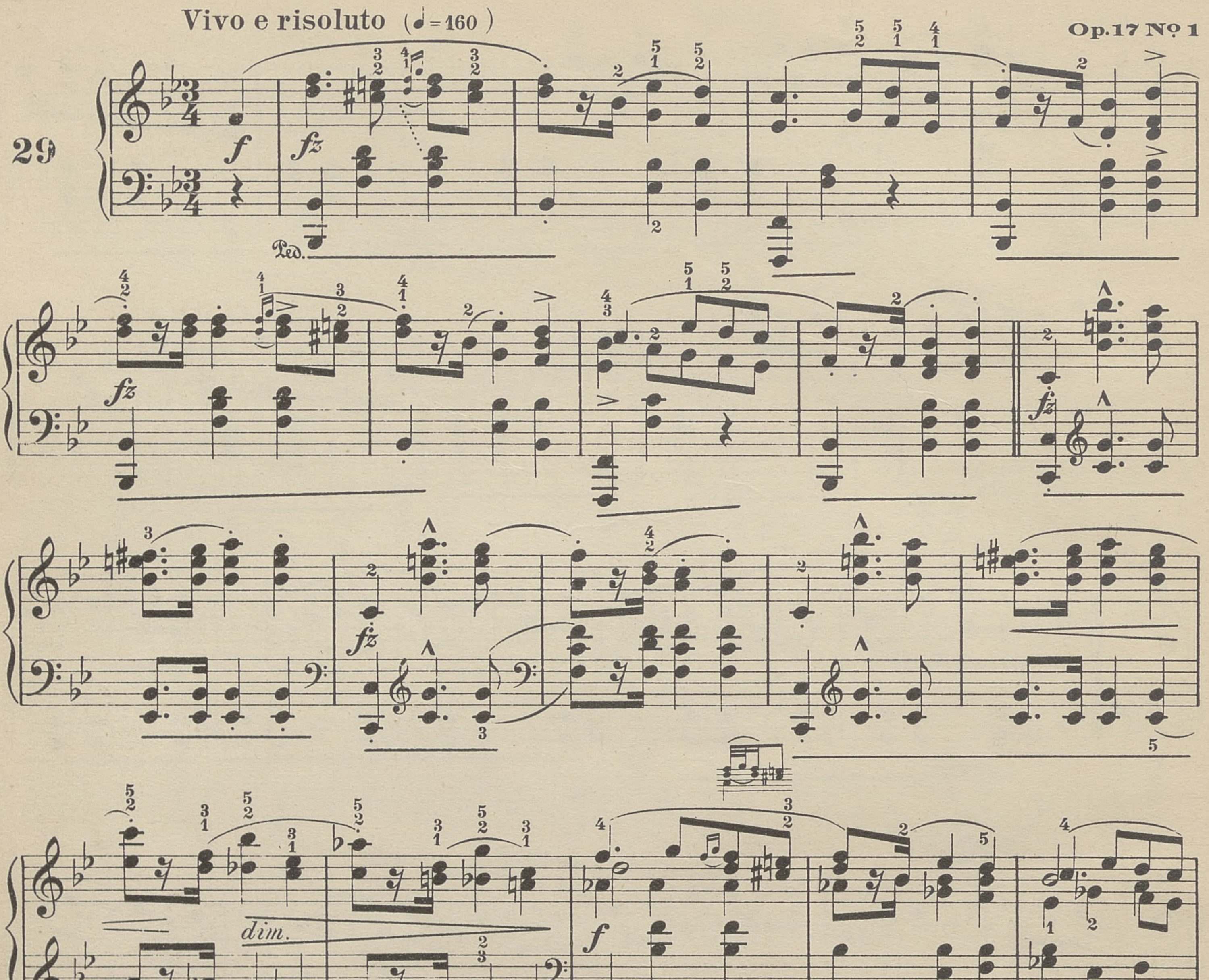

p
fz
f
decresc.
sotto voce
sempre legato
p
cresc.
con forza
f
p
rubato
f
con forza

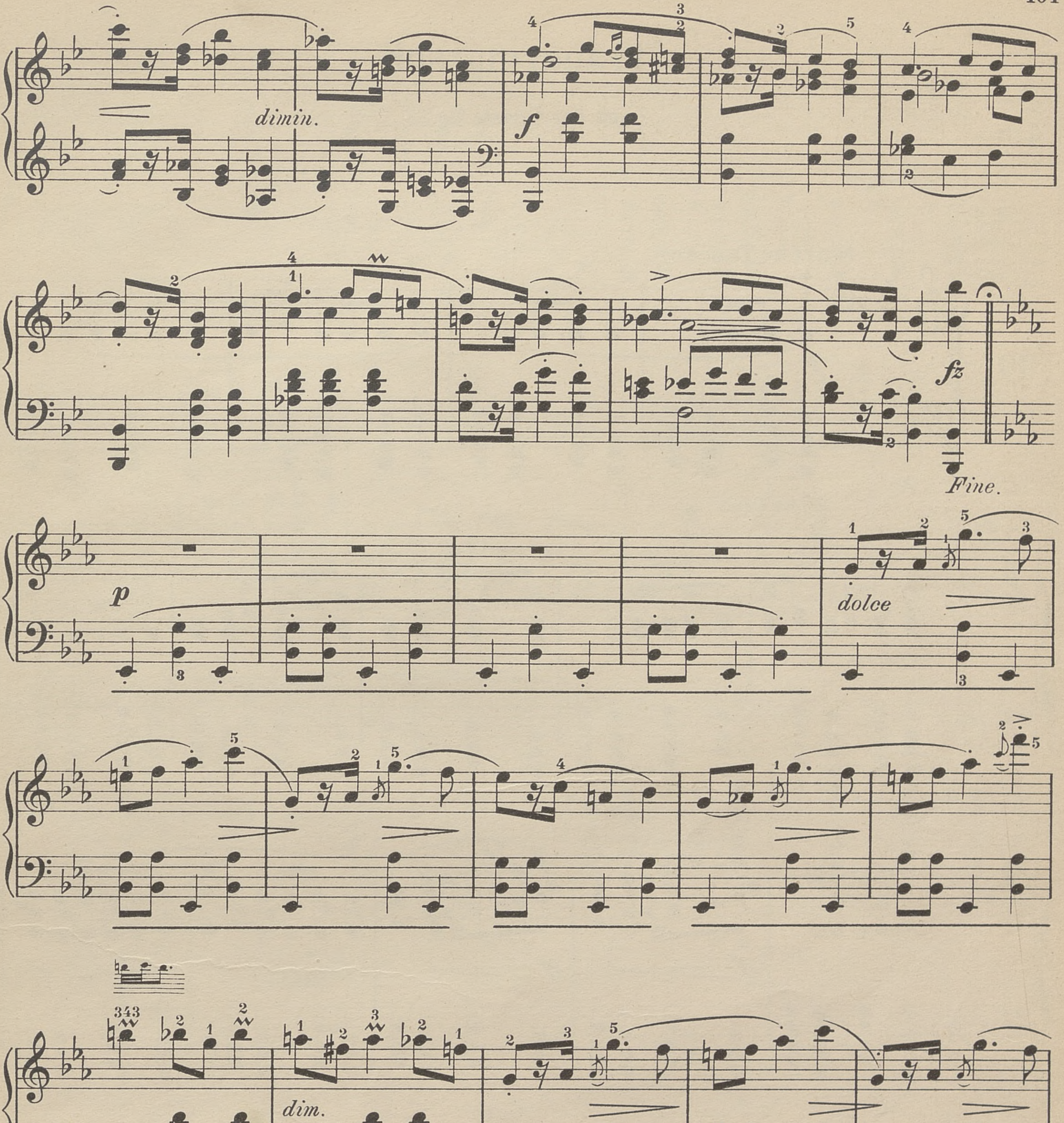
Op. 7 Nº 1

28


Vivace (𝅗𝅥. = 50)
f
cresc.
ff
fz
p scherz.
Ped.
comodo
Ped. simile
f
cresc.
ff
fz
p
p
stretto
non legato
poco rall.
a tempo
f
cresc.

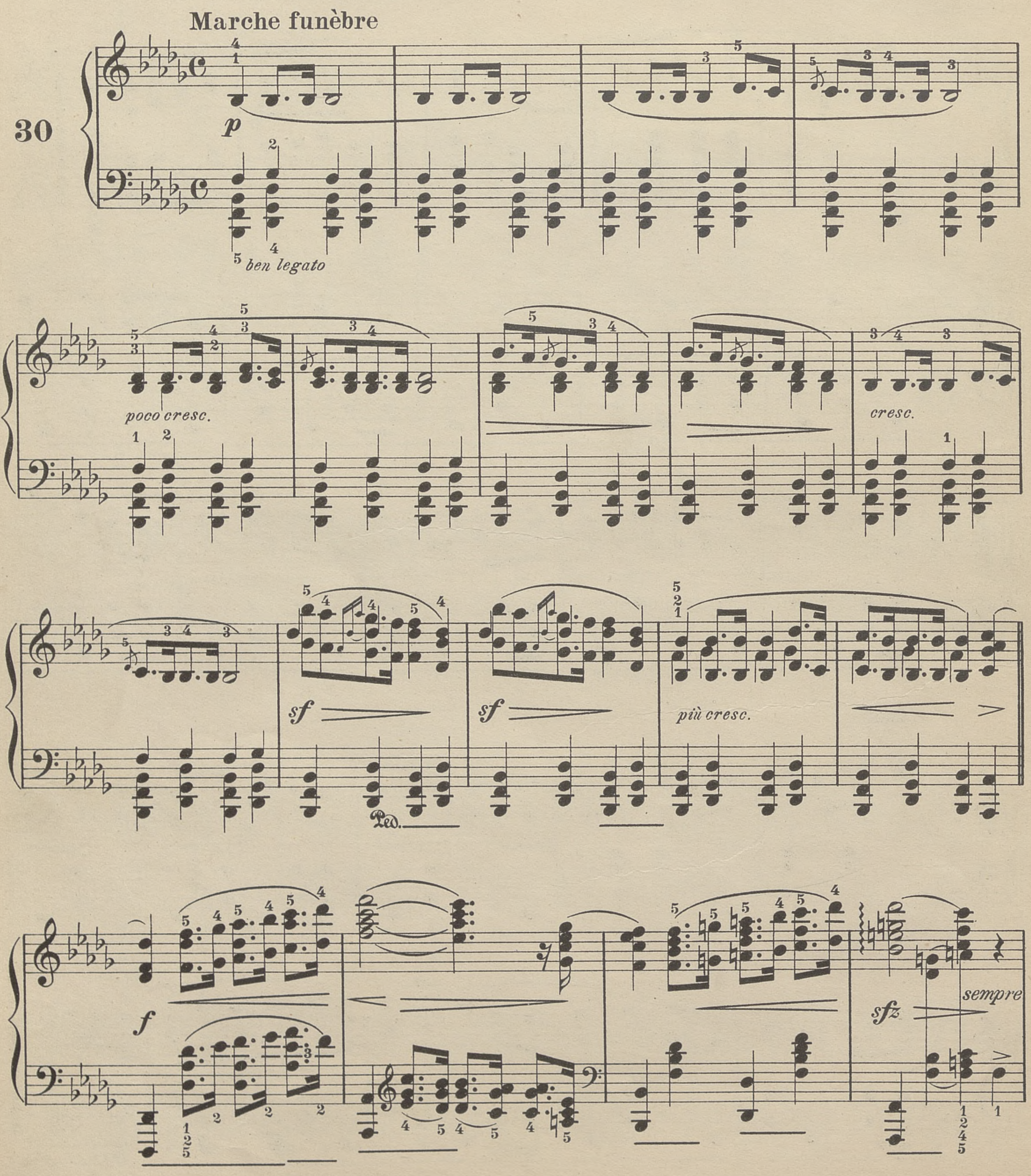

ff
fz
p
pp sotto voce
rubato
poco rall.
a tempo
f
cresc.
Ped. come sopra
ff
fz
p scherzando
1.
2.
f
fz
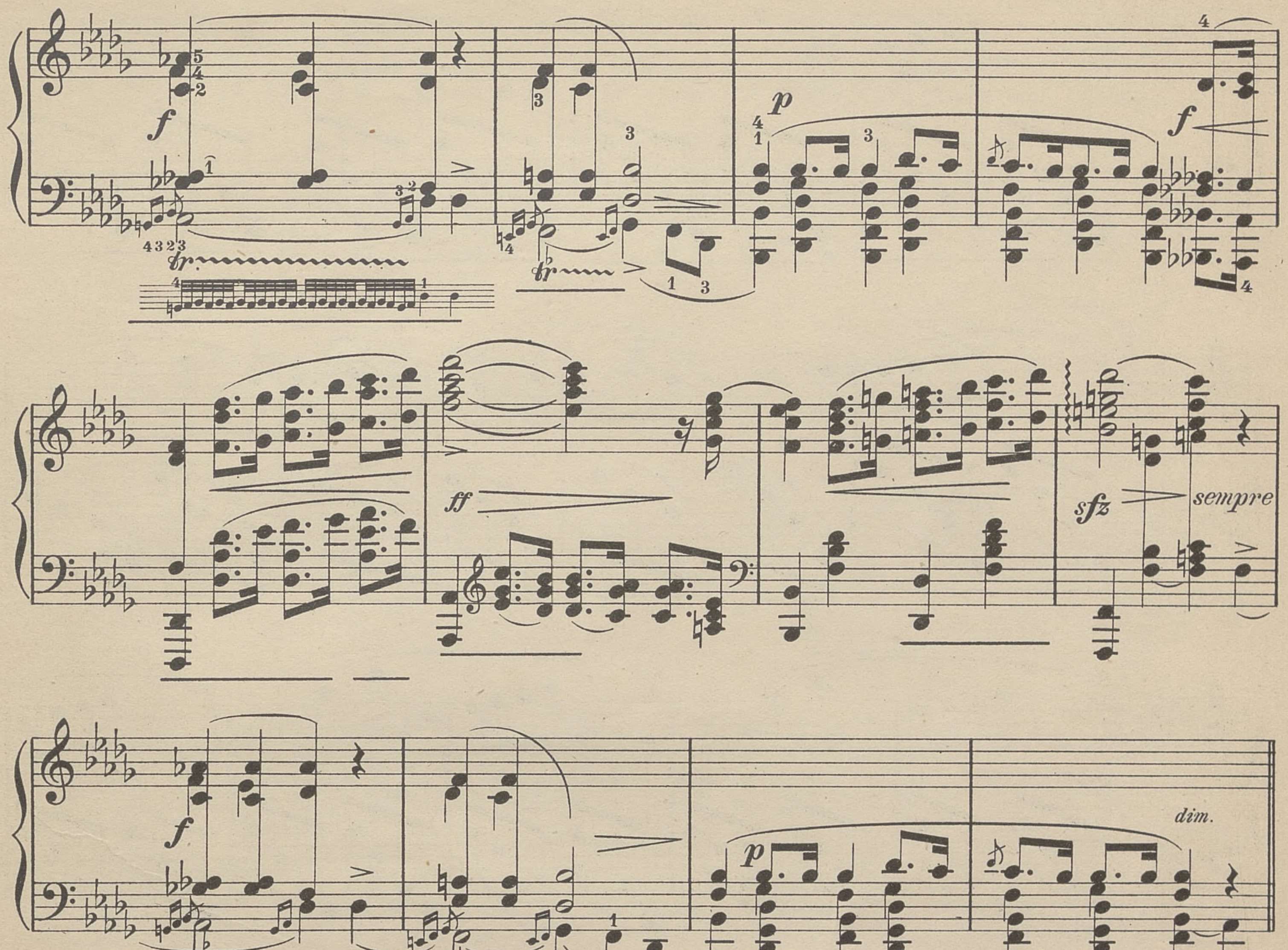

Vivo e risoluto (♩= 160)
Op.17 Nº 1
29
f
fz
Ped.
dim.

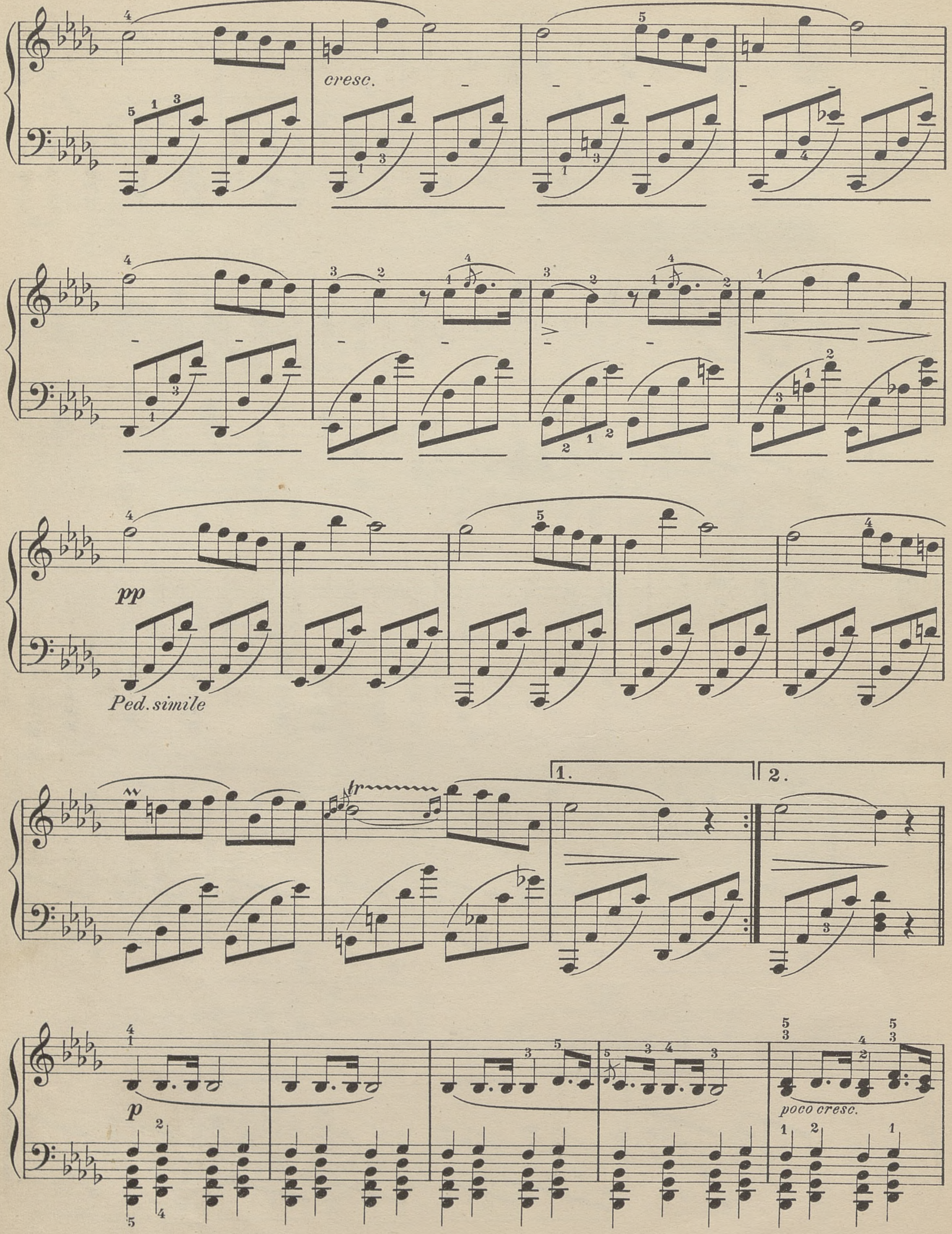

dimin.
Fine.
dolce
dim.
D.C. al Fine.

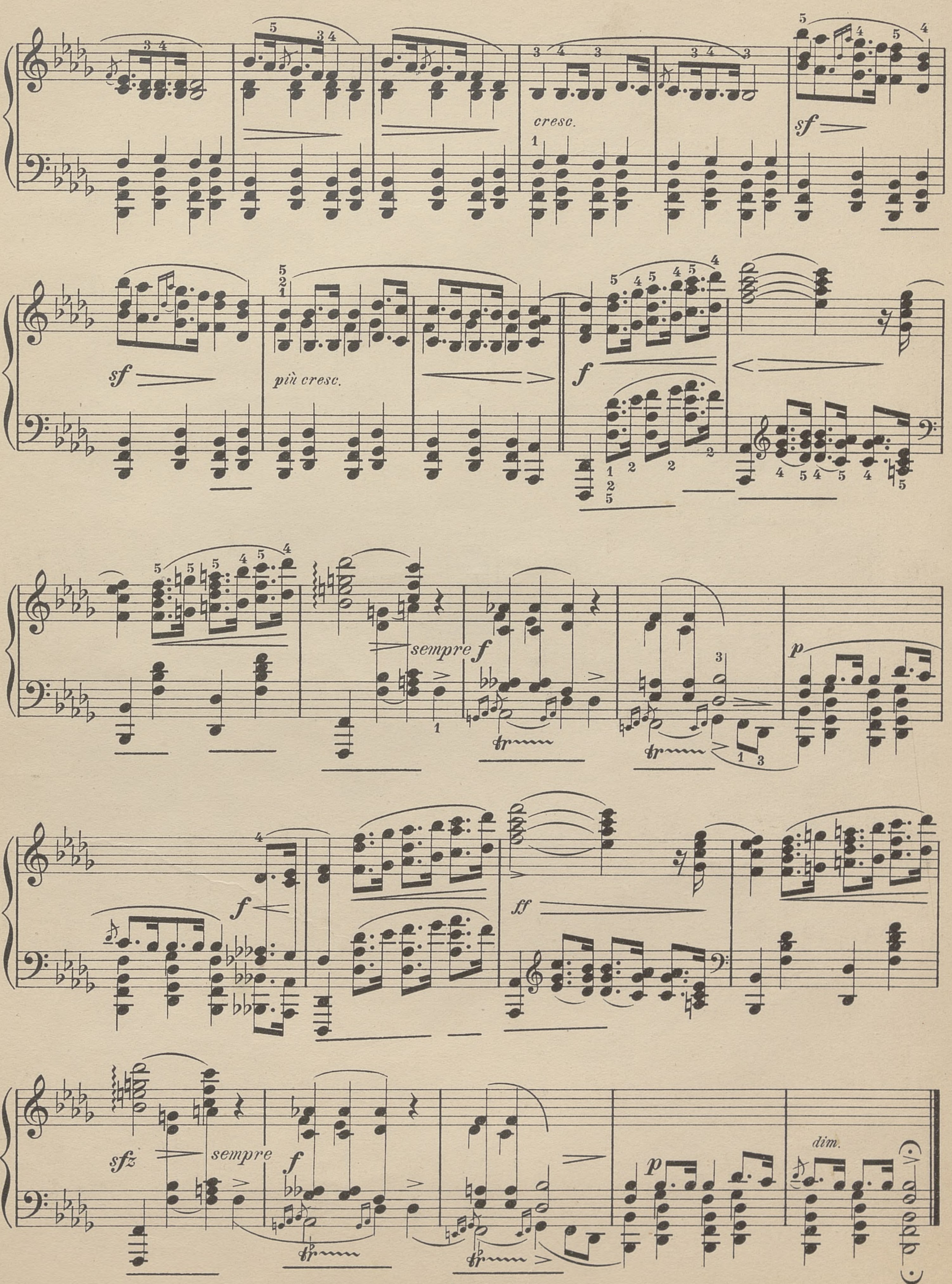
Trauermarsch

aus der Sonate Op.35




sempre
dim.


cresc.
pp
Ped. simile
tr
1.
2.
p
poco cresc.


cresc.
sf
sf
più cresc.
f
sempre f
p
f
ff
sfz
sempre
f
p
dim.